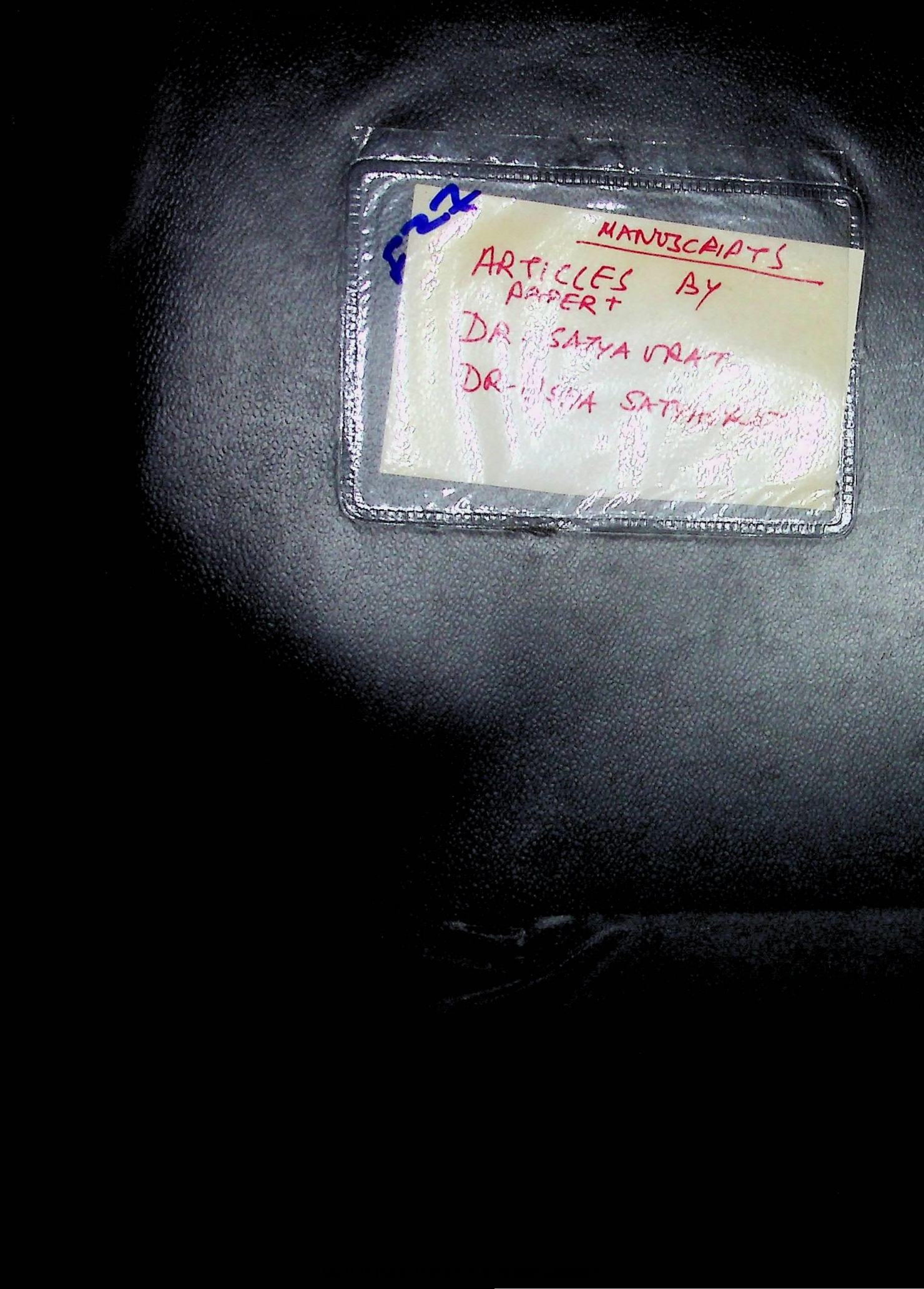

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PĀṆINI'S REGARD FOR USAGE

~~Dr.~~ Satya Vrat Shastri
~~Professor & Head, Department of Sanskrit~~
~~& Dean Faculty of Arts, University of Delhi.~~

In his Sūtra अवयपण्यवर्यां गर्ह्यपणितव्यानिरोधेषु (3.1.102), Pāṇini reads वर्या and says that though not regularly derived, it has to be accepted as correct, provided it is used in the feminine, in the sense 'to be freely chosen.' Normally the form in this sense would be वार्य derived from वृङ् with ण्यत् . He restricts the use of वर्य to the faminine, for such is the usage. But Bhaṭṭi for whom usage is not very important (for he draws for his forms more upon his imagination than upon the standard literature) has no hesitation in using वर्य in the masculine सुग्रीवो नाम वर्योऽसौ.

Again in framing the Sūtra पदास्वैरिबाह्यापस्त्रेषु च (3.1.199) Pāṇiini uses बाह्य (outer) in the faminine, implying that the form गृह्य evolved from √ग्रह with the suffix क्यप् has to be restricted to the feminine, for such is the usage. This limits our option. We can say नगरगृह्या सेना but not नगरगृह्यं सैन्यम् . As a grammarian, the Ācārya would have stopped at evolving the correct form गृह्य without defining its precise use पदं व्याकरणं स्मृतम्, Vyākaraṇa- ~~ś~~ analysis of word forms.

Pāṇini lays down certain rules for the evolution of certain forms. He analysis them and sets his seal of approval on them, and then proceeds to recognise certain other forms not directly covered by his rules, because they are in vogue amongst ~~the~~ culture ~~s~~, (शिष्ट s), He asks his students to look for such forms in literature,

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viz. in the speech of the Śistas and take them as approved by grammar, for they have the sanction of usage. While urging his students to do so, he ases expressions like अन्येष्वपि दृश्यते, अन्येभ्योऽपि दृश्यते or बहुलम् or प्राय: etc.

By his Sūtras सप्तम्यां जनेर्ड:, पञ्चम्यामजातौ, उपसर्गे च संज्ञायाम् अनौ च कर्मणि (3.2.97, 3.2.98, 3.2.99 and 3.2.100), Pāṇini prescribed the use of the suffix ड after जन् and sets down forms like मन्दुरज:, बुद्धिज:, प्रजा:, पुमनुज: as the appropriately evolved usable forms, but he is conscious that these rules of his leave a large majority of forms apparently with ड uncovered. He acknowledges the existence of such forms in his Sūtra अन्येष्वपि दृश्यते (3.2.10) and asks his students to pick up such form in literature and accept them as grammatically correct. Thus forms like अज: (न जायत इति), द्विज: (द्विर्जात इति), ब्राह्मणज: (धर्म:), अभिजा: (केशा:) are all correct, though there is no explicit sanction in grammar, for they are sanctioned by usage. Not only that much. Usage goes for beyond. By the use of अपि in the Sūtra, Pāṇini suggests that ड may come after any other root than जन् even in a sense other than that of agency, just as in परिखा (परिखायते परिखन्यत इति) . Here we have ड in the sense of the Accusative .

In his sutra प्राजभासयुर्विद्युतोर्जिहृजुमार्जस्तुवः (3.2.177) Pāṇini mentions several roots such as प्राज्, भास् as taking क्विप् as a Tācchilika suffix (signifying habitual action, etc.). Immediately after he reads अन्येभ्योऽपि दृश्यते (3.2.178) why does he use दृश्यते ? The Vṛttikāra answers दृशिग्रहणं विध्यन्तरोपसङ्ग्रहार्थम्, क्वचिद्दीर्घ:, क्वचिदसम्प्रसारणम्, क्वचिद्वृद्धि:, क्वचिद्वा, तथा च वार्तिकम् क्विब्विधिप्रक्षेपायतस्तु कटङ्कुमुञ्जीनां दीर्घोऽसम्प्रसारणं च viz., दृश्यते is there to ensure forms got from other roots and

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to include other unnamed grammatical operations involved in the process of the evolution of the usable forms from the roots. Thus there is nothing wrong with the forms evolved from these roots, if some of them have lengthening, Samprasārana or the absence of it, reduplication as in आयलस्तु, कटपू, दिद्युत्, वाक्, शब्दप्राट्, जुहू, not permissible in grammar.

Pāṇini reads इतराभ्योऽपि दृश्यन्ते (5.3.14). The Ācārya observes that the स्वार्थिक suffixes तसिल्, त्रल् etc. go beyond their proper sphere and are found used after bases ending in other case-endings than the Fifth or the Seventh. It is to be noted that तसिल्, त्रल् come after किम्, सर्वनाम् and बहु . While स भवान् is perfectly normal, ततो भवान्, तत्र भवान् are quite abnormal. Similarly while तं भवन्तम् is quite reasonable, ततो भवन्तम्, तत्र भवन्तम् has no justification. To a student of grammar who has not yet had access to literature, these expressions, sound strainge. But usage is all powerful and has to be accepted.

In his Sūtras पञ्चम्यास्तसिल् and सप्तम्यास्त्रल् (5.3.7 and 5.3.10), Pāṇini lays down that bases such as सर्वनाम, किम् and बहु take तसिल् after their पञ्चम्यन्त forms and त्रल् after their सप्तम्यन्त forms without any additional sense. By his Sūtra इतराभ्योऽपि दृश्यन्ते (5.3.14) he extends their use to bases with other case-endings. Thus along with ततो भवतः, तत्र भवति we can, if we like, say ततो भवान्, तत्र भवान्, ततो भवन्तम्, तत्र भवन्तम्, ततो भवता, तत्र भवता, so on and so forth. On the face of it, this use of ततः and तत्र seems to be ill-adjusted and entirely unjustifiable. Yet Pāṇini does not discard this.

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Under बहुलम् used a number of times in his Sūtras Pāṇini covers such forms where there is scope for his rule and yet they do not apply or apply optionally, while his rules would be otherwise obligatory or admit of certain changes or modifications which his rules do not ordain. Nowhere does he reject such forms as ungrammatical. We illustrate : in रामो जामदग्न्यः,अर्जुनः कार्तवीर्यः we have no compounding, though the two make a fit case for one. This is because the Ācārya xxxxx uses बहुलम् in his Sūtra विशेषणं विशेष्येण बहुलम् (2.15.7) . Usage restrains our option. In कृष्णसर्पः and लोहितशालिः we have compounds which are nitya, not analysable into their components.

Pāṇini prescribes the कृत्य suffixes in the sense of भाव and कर्म predominantly in the sense of करण and अधिकरण . But he extends their use to senses even specified to be observed in actual use in literature. This he does by his Sūtra कृत्य ल्युटो बहुलम् (3.3.113). This lends grammatical sanction to a multitude of form in कृत्य and ल्युट् .

In रोगाख्यायां ण्वुल्बहुलम् (3.3.108) Pāṇini tells us that names of diseases are formed by the addition of ण्वुल् . He does not specify the base or bases for this suffix. Here too usage is the only guide. Hence, he reads बहुलम् in the Sūtra. Thus while we have formations in ण्वुल् like प्रच्छर्दिका (vomiting), प्रवाहिका (dysantry), विचर्चिका(itching), we have शिरो र्ति(headache) in क्तिन् .

What Pāṇini achieves by the use of बहुलम् he achieves by the use of प्रायेण also. In his Sūtra पुंसि संज्ञायां घः प्रायेण (3.3.118) he observes that in the speech of the śiṣṭas there are forms with घ in the sense of करण and अधिकरणsignifying a noun in the masculine. Here too he does not specify the bases. They are to be picked up by

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an extensive study of the literature. Thus we have क्रुट्:, जय:(= अश्व:), स्मर:(=काम:),त्वच:along with the more common दन्तच्छद:, आकर:, आलय:.

In 4.2.92 Pāṇini reads शेषे which is both an Adhikāra sūtra and a Vidhi sūtra. This is how it is understood and interpreted by the commentators. As a Vidhi sūtra it lays down that wherever in the speech of the cultured formations with अण् are seen in senses other than अपत्यादि noticed in the foregoing sūtras and जातादि in the sūtras subsequent to it, they are to be deemed correct, although there are no pertinent grammatical injunctions. By a single stroke of the pen, the Ācārya gives sanction to a number of such forms as श्रावण: शब्द: (sound grasped by the ear), औलूखलो यावक: (lac founded in a mortar), आश्वो रथ: (a chariot drawn by horses), etc. noted by the Vṛttikāra. Besides there are so many others, कौणप: (eater of a carcase), स्मार्त: (Dictated by the Smṛti), चाक्षुष:(an object of sight), वैतरणी (crossed with the help of charity) and ब्राह्मण: (one who knows Brahman).

There could not be a more convincing evidence of Pāṇini's regard for usage than his framing of the Sūtra उदीचां माङो व्यतीहारे (3.4.19). The people of the north used an expression अपमित्य (अपमाय) याचते which is palpably wrong and in no way justifiable. क्त्वा is used here in the absence of पौर्वकाल्य which grammar does not permit. Both the Vṛttikāra and the Kaumudīkāra agree in declaring that the Sūtra is to provide for the use of क्त्वा in the case of अपूर्वकाल (absence of priority of action). It is only after a Brāhmaṇa has got something by begging that he seeks to barter it for something else. Naturally, therefore, याचित्वाऽपमयते is what is reasonably expected. Pāṇini accepts अपमाय याचते out of sheer regard for usage.

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But for it, he would have rejected it forthwith.

There is another equally strong evidence of Pāṇini's regard for usage. In framing the Sūtra तदर्हम् (5.11.107), he uses तद् in the द्वितीया in conformity with the practice before his time. He is so carried away by it that he does not observe his own rule कर्तृकर्मणोः कृति (2.3.65) which enjoins षष्ठी. How do we know that this was the usage in the case of the कृदन्त from अर्ह. There is widespread ample evidence in the literature of the Śiṣṭas to this effect. Let us quote :

न परि त्यागमर्हयं मत्सकाशादरिन्दम (रा० १।५३।१२), पृथ्वीराज्यमहोऽयं नाङ्गराज्यं नरेश्वरः (भा० आदि० १६।१२), इन्द्रत्वमहो राजायं तपसेत्युनुचिन्त्यैव (भा० आदि० ६३।४), वृथामरणमर्हस्त्वं वृथाच न भविष्यसि (भा० आदि० १५४।२६), विद्ध्यौशनसि भद्रे ते न त्वामर्हो भामिनि (भा० आदि० ८१।१८), अर्हः पूरुरिदं राज्यं यः सुतः प्रियकृत्तव (भा० आदि० ८५।३१), अर्हस्त्वमसि धर्मज्ञ राजसूयं महाक्रतुम् (भा० सभा० १३।३२), त्वमेव राजशार्दूल सम्राडर्हो महाक्रतुम् (भा० सभा० ३३।२३), तस्मात्प्रवारणं पूर्वमर्हः पार्थो धनञ्जयः (भा० उद्योग० ७।१७), सुधन्वन्नर्हो ऽसि मया सह समासनम् भा० उद्योग० ३५।१५), शाल्वनगरं महस्तु सहनृपतिसत्तमः (भा० शां० ८७।८), अर्हस्त्वमसि कल्याणं वाष्र्णेयं वै गुणैः यत्परम् (भा०शां० २१०।१३), तदा विसर्गमर्हन्तः स्युरितीदं धातृशासनम् (भा० शां० २६७।१५), लोकानर्हो यानहं तान्विधत्स्व (भा० अनुशा० ७१।१७), पात्रं हि लोहितचन्दनार्हं काषायसंश्लेषमनर्हमेतत् (बुद्ध च० १०।२८), न स प्रमाणतागर्हो विवाद जननो हि सः (बुद्धच० १६।२५), नैवार्हः पैतृकं रिक्थम् (मनु० ६।१४४).

That there are here and there departures from this established usage does not affect its prevalance.

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MAHATMA GANDHI

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The birth anniversary of a great individual past or present anywhere is an occasion to remember him and all that which had made him great. When Mohandas Karamchand Gandhi became Mahatma nobody can precisely tell. The title was conferred upon him by the Indian people at large and not any particular agency. The people in India have the queer habit of investing the great among them with titles which are based on the particular qualities they possess. Thus Mohandas Karamchand Gandhi became Mahatma Gandhi, Bal Gangadhar Tilak Lokamanya Tilak, Lala Lajpat Rai Panjab Kesari Lala Lajpat Rai, Subhash Chandra Bose Netaji Subhash Chandra Bose and more recently Jai Prakash Narain Lok Nayak Jai Prakash Narain. Among the political leaders Gandhi was perhaps the only one to have been conferred upon the title of Mahatma, the great soul. The Indian people saw the greatness pervading him and preferred to call him as such.

Some 2500 years back the Indian people had called another great soul among them as Mahatma. He was the Buddha whom the people in India know by the name of Mahatma Buddha. Both were great souls, great in their own way. Both aimed at the

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spiritual regeneration of society. Both preached truth and non-violence. Both were the authors of the greatest of the revolutions in history. Both began their spiritual life with renunciation - one renouncing the royal comforts and the other a lucrative practice at the Bar. History had cast a mission for both of them and both of them carried it out in their own way. While one had nothing to do with politics, the other was very much in it. While one concerned himself with the mental and the spiritual aspects, the other brought into the pale of his activities the economic upliftment of his compatriots. Among the many things the two shared in common was a revolt against the age-old beliet in superstition and the stranghold of caste. They believed in the equality of man.

When Mahatma Gandhi appeared on the scene the people were groaning under the weight of foreign domination. The intelligentsia among them was getting restless in ending it by all possible means. The terrorists were active. The Mahatma saw at that time that while the end to be achieved was good, the means being adopted for it were not. Violence would result in further violence, bloodshed in further bloodshed. He believed in winning over the opposite side rather than eliminating it. No one was enemy to him. He knew, as he was on the side of the truth, that self-determination is the birthright of every people. Resistence had to be offered for achieving this, the resistence for the truth. That was his satyāgraha, the insistance on the truth, Satya + agraha. But this insistance or resistance had to be peaceful. That was the core of his philosophy. He introduced it into the politics of his day. Like the end the means must also be pure was his clarion call. The nation listened to it and rallied behind him. With the pool of the spiritual energy

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of the whole nation with him the Mahatma set out on a mission that Dame Destiny had assigned him. The foreign power realized the force of it and withdraw by itself restoring the freedom to the people of India. A great feat unheard of in history was accomplished. A new nation was born in the midnight of August 15, 1947. Since it had come into being through the efforts of Mahatma Gandhi ⌊it chose to confer upon him yet another title of Rasthrapita, the Father of the Nation.

Mahatma Gandhi was one of those individuals who had completely identified himself with common man. The people even at the lowest rung of society were to him the men of God, Harijans. He preferred to live among such men of God to living among the rich and the affluent. He would clean their streets, hearths and homes and would teach them the three rs . He would try to wean as of them away from some of the undesirable habits like drinking and gambling as had fallen into them. Even the lowliest of the beings claimed his attention. He was known to have washed the urinals of the lepers with his own hands.

A great social reformer, he raised his voice against caste divisions. All men are born equal, said he. Apalled at the poverty of millions of his countrymen he asked them to take to the charkha, the spinning wheel and cottage industries which to him, would ensure the bare necessities of life at least to the vast segments of society. He was against dowry with all its evils and advocated widow re-marriage. He was a strong protagonist of the emancipation of women.

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The Mahatma symbolized in him the noblest of the ideals. Though deep in action of the most momentum kind, he kept up his detachment. A practical follower of the Gītā he translated the philosophy of Karmayoga in his life.

India has been a land of the saints, the pious and the spiritual but the sand-dunes of Indian history throw up few such instances when the saints have been at the apex of political struggles, when the pious have contributed as much to the development of piety among their fellow beings as to their economic uplift and the spiritual have concerned themselves as much with spiritual ~~things~~ as material, Mahatma Gandhi was one of those instances. A saint and a statesman, a pious soul and an ardent revolutionary he represented in him an astounding personality, a personality remarkable for its tryst with Destiny.

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Mahatma Gandhi

Prof. Satya Vrat Shastri
Professor & Head, Department of Sanskrit &
Dean, Faculty of Arts,
University of Delhi, Delhi-110007

Your Excellency, ladies and gentleman,

We all are assembled here today to celebrate the 111th birth anniversary of Mohandas Karamchand Gandhi, more wellknown as Mahatma Gandhi. Mahatma, the Great soul, is the title that he carries. Should we not pause here and ask the question: who conferred this title on him? Well, the answer is obvious, it is the people of India. They could see through the great soul that dwelt in him, the lofly thinking that belonged to him, the magnamily that characterized him. They began to call him by the name Mahatma. That was the form in which they had perceived him. Around two thousand five hundred years back they had perceived another one among them in that form on whom too they had conferred the title Mahatma. He was Gautama, the prince Siddhartha, who came to be known to them as Mahatma Buddha. Mahatma Gandhi as we can see, comes in the line of Mahatma Buddha. Like his predecessor he devoted his life in the service of humanly, its emancipation from sorrow and suffering, its release from pain and unhappiness. Attempts were made on the life of both of them by the evil forces of the time. While in the case of one they did not succeed, in the case of the other they did. Mahatma Gandhi fell a martyr to the bullet of an assassin, though an apostle of peace and non violence! He had realized in the way very few people do that violence produces violence,

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hatred produces hatred. Violence, therefore, can only be conquered through non-violence, hatred only through love. And he preached them, peace and non-violence all his life. He had no illwill for any body, not even for the then rulers of the country, the British. As a true patriot he wanted to free his country from their clutches to bring its right to live in freedom and dignity back to it, to restore to it its independence. For this he waged prolonged struggle. He geared the whole mass of the people for the upwill task and served on the then masters the notice in 1942 to quit India. But all this he did in non-violence manner. Peaceful resistance was the way that he offered to his people to get rid of the mighty foreign yoke. He felt highly unhappy when on occasions he found his people deviating from that path. He would call off then his movement of peaceful resistance, to which he had given the name Satyagraha, the insistence, a āgraha, on satya = truth, as in the case of Chaurichaura and take to self-purification by means of fasting, anaśana or vrata. It is through his nonviolence struggle only that he was able to lead his people to independence on August 15, 1947 when in the words of Pandit Nehru India had a tryst with Destiny.

Mahatma Gandhi was a saint in his own right but with a difference. He was the creator of his country's politics for decades. History furnishes few examples, if any, of the saints and seems organizing political movements and directing them, being right in the middle of them and yet remaining unaffected by them. Mahatma Gandhi was a saint, a politician, a statesman, an organizer, a rebel, a social reformer - all rolled into one. These different facets of

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his life interlocked in his enagmatic personality acted and reacted on each other. His saintliness influenced his political style of functioning, his character of rebel and organiser influenced his saintliness. He could not remain a reduse tied upto his Āśrama, devoting himself to his penance, tapasyā. He moved among his people, organized them into a well-oiled machine to fight the foreign domination, infusing new fervour in them by his speeches and writings. For this he needed to identify himself with them. And that is what he did. It is here that his saintliness exerted himself. The most frugal in dress, food and hanits, he appeared like any other Indian, the humble of the humblest, the lowliest of the lowly. The people of India thus saw in him their own reflection. The lion cloth clad sadhu of the description of Churchill became thus the symbol of India. That is why he could preach in politics the now wellknown doctrine of the purity of means and ends, i.e. for the pure ends the means should also be pure, impure means cannot produce pure results. It was total identification with his under-nourished and impoverished masses in matters of dress, food and living that made him propagate the use of the spinning wheel and the thick yarn cloth, the Khadi which became the symbol for the country's independence that the rebel in him wanted to restore and which the organiser, in him wanted to organize his countrymen for. Now the social reformer in him made him realize that a society steeped in poverty and superstition cannot wage a successful struggle against foreign domination. This thinking influenced his political style of functioning. He, therefore, worked for better educational facilities, widow remarriage

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and freedom from superstition etc. among his countrymen. Though India was his principal centre of activity, he did not limit himself to it. He took keen interest in world affairs. The issues of the Young India, the paper that he started and in which he wrote extensively bear ample testimony to it. He had intimate contact with the other leaders of the world of his time.

A practical man, Mahatma Gandhi realised that if India were to regain independence and to keep it after regaining it, it must have to be perforce welded into a well-knit nation. The artificial barriers and divisions in it must have to be cleared, the divisions of community, caste and creed must have to go lock, stock and barrel. He, therefore, worked relentlessly for communal harmony, for the upliftment of the untouchable class whom he gave the more respectable name of that of Harijan, the people of God.

To Mahatma Gandhi truth was God and God was truth. His whole life was an experiment with truth. The legacy that he has left for mankind is massive. He wanted humanity to live in peace, in happiness, in prosperity, in harmony. That was the world order he had visualized. At no time are the teachings of the Mahatma more needed that they are today. They stand out as a beacon hight in a world torn with strife and struggle. It is for the world now to follow them and have a wonderful tryst with destiny.

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JAWAHARLAL NEHRU

---SATYA VRAT SHASTRI

Sir Albert Einstein once hailed the late Jawaharlal Nehru as the future Prime Minister of India. There can be no better description of Nehru than this. Nehru was really the Prime Minister of tomorrow. His idealism, unorthodoxy, humanism, internationalism, scientific spirit and sense of history spilled over the frontiers of India and time itself to cover tomorrow's world no less than today's. We cannot measure up Nehru's greatness. We are the creatures of our generation. Nehru belongs to history.

Nehru will live in men's minds for a very long time for what he did for seventeen years as free India's Prime Minister. It is possible to disagree with him, to try to denigrate him, but the plain fact remains that he just cannot be ignored. There have been attempts to play him down, yet there is no escape from him. He had succeeded in his aim of imparting stability to the social revolution, continuity to the constitutional process and irreversibility to the planning and the economic development.

Nehru will continue to be discussed and variously assessed as long as modern India which is the main monument to him, will surge forward. He was looking years ahead, though nobody can say that what the centuries may bring. India will continue producing good leaders and Prime Ministers ~~but~~ who surely would remain in men's minds more than others and Nehru is one of them. There has been a galaxy of great Indians but the fact stands out that with all the might-have-beens of his life he was the greatest nation-builder of all times.

There may be questions, mainly historical, which may continue to be asked about him : Was Nehru equal to the opportunities? Did he make the best possible use of them ? When we closely look at these questions, we cannot help noticing the dual feelings of adulation for Nehru and sorrow and sadness at his failures. Nehru was the man who was expected to do what others could not or would not do. Why then did he not do this or that ? Why was he not prepared to lead where he should have led ? Nehru had his own view of things, his own views on important questions, and had as many things to say about the wrong steps his co-workers took as they had to say about his. About Nehru there was one constancy and that is that ~~what~~ he remained what he was, always growing and responding. He was criticized for fifty years, he may well continue to be criticized for fifty years hence, for what he was, yet he had sufficient strength to carry on, sufficient singlemindedness

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while with all the oppotunies available, his critics and the opposition could not do better.

Nehru has been termed as man of the classes and the masses, both at one and the same time. Born on Nov. 14, 1889 in the aristocratic Nehru family at Allahabad, educated at Eaton and Harrow, Nehru had in him all the polish and the finesse that go with aristocrats. The British governess had taught him all the manners. He was quite used to the affluent ways of life. Motilal Nahru, his worthy father, spared no efforts to provide him with all material comforts. He was, after all, the darling of the family, the only son of Motilal, the only child for the first eleven years with the sisters born much later than him. The luxuries of life made him the man of the classes but this did not prevent him from being the man of the masses. After coming under the influence of Mahatma Gandhi with whom he came into direct contact during the Lucknow Session of the Indian National Congress in the Christmas of 1916, Jawaharlal Nehru identified himself with the way of life of the common people of India. He moved among them, dressed like them, spoke to them in their language. And soon he became their idol. His discovery of India and its genius brought him out of the classes and inducted him into the masses. The true son of the Bharata Mata, Mother India, he knew what Bharata Mata is. In his Discovery of India he records an interesting experience of his life. Says he :"Sometimes when I reached a gathering, a great roar of welcome would greet me : Bharata Mata ki Jaya, , Victory to Mother India ! I would ask them (the people) unexpectedly what they meant by that cry, who was the Bharata Mata, Mother India, whose victory they wanted. My question would amuse them and surprise them, and then, not knowing exactly what to answer they would look at each other and at me . I persisted in my question. A last a vigorous Jat , wedded to the soil from immortal generations, would say that it was the Dharati, the good earth of India, that they meant. What earth ? Their particular village patch or all the patches in the District or Province or in the whole of India ? And so question and answer went on , till they would ask me impatiently to tell them all about it. I would endevour to do so and explain that India was all this what they had thought, but it was much more. The mountains and the rivers of India and the forests and the broad fields, which gave us food, were all dear to us, but what counted ultimately were the people of India, people like them and me, who were, spread out all over this vast land. Bharata Mata, Mother India, was essentially these millions of people, and victory to her meant victory to these people. You are parts of this Bharata Mata, I told them, you are in a manner youselves Bharata Mata and as this idea slowly soaked into their brains their eyes would light up as if they had made a great discovery."

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He earned the title of "Dear Uncle" from the children of Japan when he went there on a visit. And from there it was adopted by children everywhere. Once somebody asked him the secret of his remaining fresh as a rose despite his growing age. He said that it was because of his mixing up with children which removed all his weariness.

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It was Nehru who came out with the blueprint of scientific, planned socialism and a mixed economy with a vital and expanding public sector commanding the heights of the nation's development projects, He projected a workable synthesis between the communist and the democratic economic systems. His main thrust was the rapid development of the economy in all major industries, from the production of ~~xxx~~ steel to atomic energy. It is this development which was to sustain India in three major wars that she was called upon to fight in self-defence after independence.

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Nehru was never ashamed of the apparently conflicting trends of thought and action he exhibited. In his Will and Testament he bares himself clearly enought :"Though I have discarded much of past tradition and custom and am anxious that India should rid herself of all shackles that bind her and constrain her and divide her people and suppress vast numbers of them, and prevent the free development of the body and the spirit : though I see all this; yet I do not wish to cut myself off from the past completely. I am proud of that great inheritance that has been , and is, ours and I am conscious that I too, like all of us, am a link in that unbroken chain that goes back to the dawn of history in the immemorial past of India. That chain I should not break for I treasure it and seek inspiration from it.

Nehru is known for his vast progressive views. He had an anathema for orthodoxy, for obscurantism, for religious and communal bigotry and superstition. He had studied science and was blessed with the scientific spirit. But he was a historian also and blessed also with the true spirit of history. He did not regard everything in Indian tradition as bad. There was much in it which he found useful. It was in keeping with his love and regard for the valuable inheritance of the past that he had great regard for Sanskrit, and to which he gives full expression in his Discovery of India.

Although an extraordinary mixture of agnostic and the believer, Nehru's deep spirituality was no less conspicuous than that of Gandhi. He believed in Indian freedom symbolizing the bloodless victory of weaponless warriors and proving the mantra of peaceful struggle and cooprative co -existence to a war-torn world as the only available alternative to the use of force as projected by the nuclear bomb with apalling horrors. This is what Nehru meant when he spoke of "India's tryst with destiny"in the midnight of August 15, 1947 when India was re-born as an independent nation. He believed in the holy mission of transforming his motherland into a model of Panchasheel. He always kept before him the ideal of harmonizing all the diversities of a multi-cultural, multi-religious and multi-lingual country within the architecture of a strong, secular , egalitarian and united India. Nehru, lived, thought, toiled and died for tomorrow, so that the world of tomorrow, could be more prosperous, more progressive and more happy.

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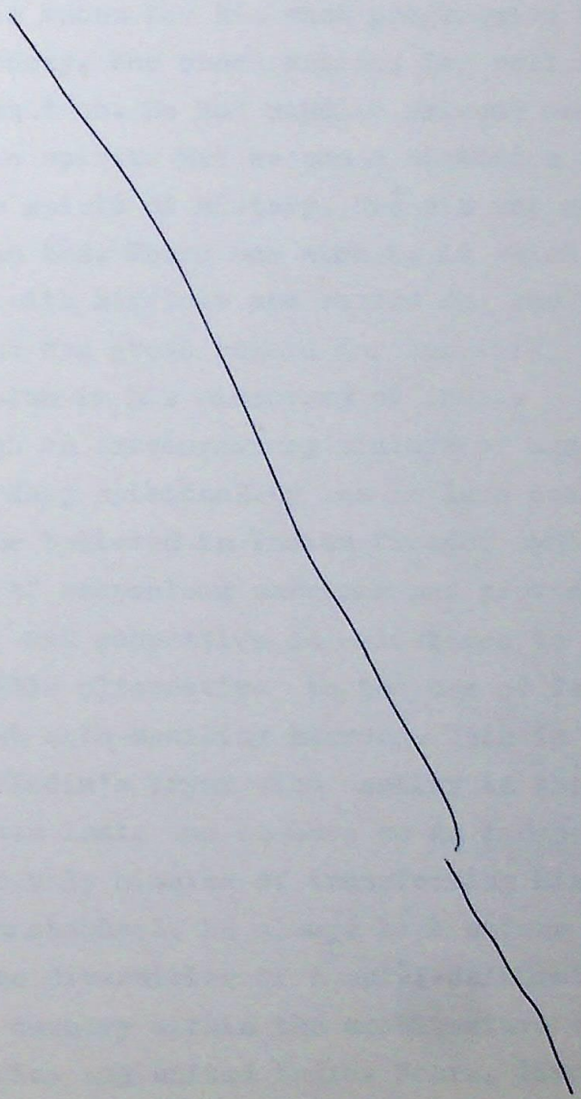
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Nehru was the very tribune of the people, a position that he enjoyed not because of qualifications he had attained but because or in spte of the almost totally Westernized education he received as well as Westernized habits of living. He could think not only about the masses of people but think of them also

Nehru was never ashamed of the apparently conflicting trends of thought and action he exhibited. In his Will and Testament he bares himself clearly enought :"Though I have discarded much of past tradition and custom and am anxious that India should rid herself of all shackles that bind her and constrain her and divide her people and suppress vast numbers of them, and prevent the free development of the body and the spirit : though I see all this; yet I do not wish to cut myself off from the past completely. I am proud of that great inheritance that has been , and is, ours and I am conscious that I too, like all of us, am a link in that unbroken chain that goes back to the daun or history in the immemorial past of India. That chain I should not break for I treasure it and seek inspiration from it.

Nehru is known for his vast progressive views. He had an anathema for orthodoxy, for obscurantism, for religious and communal bigotry and superstition. He had studied science and was blessed with the scientific spirit. But he was a historian also and blessed also with the true spirit of history. He did not regard everything in Indian tradition as bad. There was much in it which he found useful. It was in keeping with his love and regard for the valuable inheritance of the past that he had great regard for Sanskrit and to which he gives full expression in his Discovery of India.

Although an extraordinary mixture of agnostic and the believer, Nehru's deep spirituality was no less conspicuous than that of Gandhi. He believed in Indian freedom symbolizing the bloodless victory of weaponless warriors and proving the mantra of peaceful struggle and cooprative co-existence to a war-torn world as the only available alternative to the use of force as projected by the nuclear bomb with apalling horrors. This is what Nehru meant when he spoke of "India's tryst with destiny"in the midnight of August 15, 1947 when India was re-born as an independent nation. He believed in the holy mission of transforming his motherland into a model of Panchasheel. He always kept before him the ideal of harmonizing all the diversities of a multi-cultural, multi-religious and multi-lingual country within the architecture of a strong, secular , egalitarian and united India. Nehru, lived, thought, toiled and died for tomorrow, so that the world of tomorrow, could be more prosperous, more progressive and more happy.

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Śrī Rāma as ~~Statesman~~ a Ruler ----as ~~the~~ Vālmīki ~~Rāmāyaṇa~~ reveals him

By

Professor Satya Vrat Shastri

Professor of Sanskrit, University of Delhi

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Puri, Orissa, India.

Tradition associates the sage Valmiki with Śrī Rāma. It was he who had given shelter to Sītā when she had been abondoned by the latter. It was in his Āśrama that she had given birth to the twins Lava and Kuśa whom he had brought up and taught the Rāmāyaṇa which they had sung at Śrī Rāma's Aśvamedha sacrifice. It should, therefore, be interesting to see as to he finds him , Śrī Rāma, as a ~~statesman, the kind of~~ ruler that he was. That should have a stamp of authenticity about it.

Valmiki 's first mention of the qualities of a good ruler in Śrī Rāma is through Daśaratha who had noticed them in Śrī Rāma strengthening ~~him~~ Daśaratha in his resolve to install him as Heir Apparent. According to him Śrī Rāma was steady in mind and soft in speech. Even when spoken ~~xxxxx~~ ~~spoken~~ to harshly, he would not pay back in the same coin. Even one good turn would please him while a hundred bad ones by his highmindedness he would not care. He was brave but was not proud of his bravery. He, the learned one, would never tell a lie, would respect the elders, was loved by his subjects and would himself love them. He was kind-hearted with ~~xxxxx~~ control over his anger, honouring the Brahmins and taking pity on the pitiable. He knew Dharma, would subdue the wicked and was pure in conduct. In prowess he equalled Yama and Indra, in intelligence Bṛhaspati, in fortitude a mountain and in qualities was superior ~~xx~~ even to him, i.e., Daśaratha :

sa ca nityam prasantatma mrdupurvam ca bhasate |
ucyamano 'pi parusam nottaram pratipadyate ||
kadacid upakarena krtenaikena tusyati |
na smaraty apakaranam satam apy atmavattaya ||
viryavan na ca viryena mahata svena vismitah ||
na canrtakatho vidvan vrddhanam pratipujakah |
anuraktah prajabhis ca prajas capy anurajyate ||
sanukroso jitakrodho Brahmanapratipujakah |
dinanukampi dharmajno nityam pragrahavan chucih ||
Yamasakrasamo virye Bṛhaspatisamo matau |
mahidharasamo dhrtya mattas ca gunavattarah ||

It should, therefore, be no wonder that with all these qualities he made for the Rāmarājya.

---

1. II, 1. 10, ~~11, 13, 14, 15, 24, 39.~~ | 3. II 1.13. | 6. II. 1.24.
2. II. 1. 11. | 4. II. 1.14. | 7. II. 1.39
5. II 1. 15

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Śrī Rāma as ~~Statesman~~ Ruler ----as ~~the~~ Vālmīki ~~Ramayana~~ reveals him

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sa ca nityam prasantatma mrdupurvam ca bhasate |
ucyamano 'pi parusam nottaram pratipadyate ||1
kadacid upakarena krtenaikena tusyati |
na smaraty apakaranam satam apy atmavattaya ||2
viryavan na ca viryena mahata svena vismitah ||3
na canrtakatho vidvan vrddhanam pratipujakah |4
anuraktah prajabhis ca prajas capy anurajyate ||4
sanukroso jitakrodho Brahmanapratipujakah | 5
dinanukampi dharmajno nityam pragrahavan chucih ||5
Yamasakrasamo virye Bṛhaspatisamo matau |
mahidharasamo dhrtya mattas ca gunavattarah ||6

It should, therefore, be no wonder that with all these qualities he made for the Rāmarājya.

---

1. II, 1. 6, ~~11, 13, 14, 15, 24, 39~~ | 3. II 1.13. | 6. II. 1. 24.
2. II. 1. 11, | 4 II. 1.14. | 7. II. 1. 35
| 5. II. 1. 15 |

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catvāro divasāḥ saumya kāryaṁ paurajanasya ca |
akurvāṇasya Saumitre tan me marmāṇi kṛntati ||[1]
paurakaryaṇi yo rājā na karoti dine dine |
Saṁvṛte narake ghore patito nātra saṁśayaḥ ||[2]

As a statesman Sri Rama knew in depth as to how a king is to conduct himself. His questions to Bharata come to meet him in the forest to persuade him to go back to Ayodhyā to assume the reign reveal more than any thing else as to what he expects of a king and that when in office he would have avoided himself all that he is apprehensive of in the case of Bharata. He is stricken with twofold doubt on seeing him (Bharata). One, that the father is no more. ~~He~~ (Bharata) would'nt come to the forest if he were alive. Two, that ~~he~~ Bharata being of tender age has lost the kingdom. In the latter case he develops certain apprehensions about Bharata's conduct. He mentions them to him expecting him to clear them up. These apprehensions put forward in the form of queries afford a peep in to the working of ~~his mind~~ Śrī Rāma's mind in identifying the pitfalls a king is to avoid to be a successful ruler. The queries are : Do you begin an activity small in the beginning but leading to greater good and not delay it ? Is it that the other kings have ~~no~~ no knowledge of all his actions which are either over or are yet to take place ? Is it that he assigns his ~~xxxxxxxxxxxxxx~~ honest ~~xx~~ good ancestral ministers, not accepting bribe with proper duties ? Is it that he has not caused disaffection among ~~xx~~ subjects by inflicting on them severe punishment ? Is it that his subjects do not insult him by his extortion of heavy taxes from them ? Is it that he does not associate himself with ~~atheistic~~ materialistic Brahmins ? Is it that the cultivators and the dairy farmers are dear to the proper / him and the people are happy in trade ? Is it that he pays salary and allowances to the army in time and does not delay them ? Is it that a noble person, a person of good conduct, a pure soul, without being examinrd by experts in Śāstras is sent to prison out of greed under false charges ? Is it ~~not~~ i.e. a thief under arrest after interrogation with enough evidence for being so (a thief) is not released out of greed for money ?

kaccid artham viniścitya laghumūlam mahodayam |
kṣipram ārabhase karma na dīrghayasi Rāghava ||[3]
kaccin nu sukṛtany eva kṛtarupani va punaḥ |
vidus te sarvakaryaṇi na kartavyaṇi parthivaḥ ||[4]
amatyan upadhatitan pitṛpaitamahan sucin |
sresthan sresthesu kaccit tvam niyojayasi karmasu ||[5]
kaccin nogrena dandena bhṛsam udvejitaḥ prajaḥ ||[6]
kaccit tvam navajananti yajakaḥ patitam yatha |
ugrapratigrahitaram kamayanam iva striyaḥ ||[7]
kaccid balasya bhaktam ca vetanam ca yathocitam |

1. VII s-3.4. | 3. II.100.17. | 5. II. 100.26. | 7. II. 100.28.
2. VII s-3.6 | 4. II.100.27 | 6. II.100.27

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sampraptakalam datavyam dadasi na vilambase[1]
kaccin na lokayatikan Brahmanans tata sevase[2]
kaccit te dayitah sarve krsigoraksajivinah|
vartayam sampratam tata loko 'yam sukham edhate[3]
kaccid aryo 'pi suddhatma ksaritas capakarmanah|
adrstah sastrakusalair na lobhad badhyate sucih[4]
grhitas caiva prstas ca kale drstah sakaranah|
kaccin na mucyate coro dhanalobhan nararsabha[5]

Proceeding further ~~Sri~~ Rama enumerates dosas, weak points, of kings enquiring of Bharata as to whether he avoids them. The weak points are : atheism, untruthfulness, anger, negligence, procrastination, non-association with knowledgeable people, indolence, ~~being given to five~~ senses, giving thought to things all alone, to have discussion with people who have no insight into the reality of things, not to execute the decisions, not to keep a secret, not to observe auspicious ceremonies and the like, to start hostilities on all sides :

nastikyam anrtam krodham pramadam dirghasutratam|
adarsanam jnanavatam alasyam pancavrttitam||
ekacintanam arthanam anarthajnais ca mantranam|
niscitanam anarambham mantrasyapariraksanam||
mangaladyaprayogam ca pratyutthanam ca sarvatah|
kaccit tvam varjayasy etan rajadosams caturdasa[6]

The basic concept behind kingship is that a king is to provide happiness to his subjects. The term / rājan is explained on this very basis : rājā prakṛtiraṅjanāt, rājan is so called because of his propitiating his subjects. The idea of prakṛtiraṅjana has been so much present in the monds of the thinkers of old in India that they have changed the very etymology of the word. Etymologically rājan, cognate of Greek rex, can be formed only from √rāj, √rājṛ dīptau, to shine, to be radiant and not from √raṅj, raṅja rāge, to be happy. That still it has been shown to derive from the latter is a proof positive of the importance being attached to prakṛtiraṅjana, ~~to~~ cultivate the subjects , a prime duty of the kings. ~~Sri~~ Rama, an ideal king that he was, symbolized in him this duty. It is to please them only that he abondoned his dear wife whose purity had earlier been tested in fire before his very eyes. Bhavabhuti, a later Sanskrit playwright, aptly brings out this trait of his character in his well-known stanza where in he makes ~~Sri~~ Rama say that he would feel no pang in ~~forsaking~~ ~~in~~ abondoning affection, mercy and happiness, nay even Jānaki for propitiating the people:

sneham dayam ca saukhyam ca yadi vā Jānakim api|

1. II.100.32.
2. II.100.38.
3. II.100.47.
4. II.100.56.
5. II.100.57
6. II.100.65-67.

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ārādhanāya lokasya muñcato nasti me vyathā//

As a king lokārādhana or prajārañjana was his first and foremost duty. He could not afford to turn his back on his people. It was for him to set the norms for them. He had, therefore, to have an exemplary ~~xg~~ character. If he were himself to be centre of controversy, how ~~xx~~ would he be able to do that ? Public calumny , apavāda, was the greatest abhorrent to ~~him~~ Sri Rāma, and he was prepared to go to any length to avoid it, even to the length of losing his life not to speak of losing his brothers and his wife Sita :

What Bhavabhūti had said much earlier and in more forceful terms.

apy aham jīvitam jahyām yusmān vā purusarsabhāh |
apavādabhayād bhītah kim punar Janakātmajām//2

This verse forms the key to the real nature of ~~Sri~~ Rāma. It is not to be supposed that Sri Rāma was hunting for popular applause. His readiness to abondon all that is dear to ~~him~~ the human heart was not born of craving for cheap popularity but was the outcome of high ideal of a king's duty, viz., that a king should not wish to be exempt from the national rules of morality and conduct which he would compel his subjects to abide by.

Caeser's wife must be above board was ~~Sri~~ Rāma's motto which he followed all through his life inviting in the process great hardship ~~xxxxx~~ on himself, a kind of mental torture that few would have undergone. He knew Sītā was not at fault. Still he forsook her. The people had begun to say all ~~x~~ sorts of things about her. The ill-fame had begun to spread. This had to be checked. This required of ~~Sri~~ Rama, an ideal king, great personal sacrifice which he underwent without demur. He says it in so many words when Vālmīki presents Sītā and her twin sons before him :

lokāpavādo balavān yena tyaktā hi Maithilī |
seyam lokabhayād Brahmann apāpetya abhijānatā |
parityaktā mayā Sītā tad bhavān ksantum arhati//3

three / There are ~~two~~ expressions in ~~Sri~~ Rama's statement that deserve special notice. One, apāpety abhijānatā, knowing full well that Sītā was apāpā, ~~not having committed any sin~~, was faultless, had done no wrong . Two, lokabhayat parityakta, Sītā was abondoned for fear of the people. Who would there be a king, if it not ~~Sri~~ Rāma, who would nurture in him the fear, the fear of his own people ? It is all credit to his caring nature for them that he respected their feelings, good or bad, well-founded or ill-founded. A great warrior that he was, the vanquisher of the greatest of the warriors of his time Rāvana, h e could just have ignored all that was said about him or his wife and dismissed it contemptuously as of no

1.
2. VII 45.15
3. VII

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* Āś ūī ano alternative word in the context of
* Śrī Rāma's question to Bharata ~~about the machine in the forest~~, viz., Śrī Rāma had great skill in keeping the armed forces contented and happy by payment of adequate salary and allowances (to time). The same thing he told Śatrughna when he came to seek his permission to march against the demon Lavaṇa. Said he,

---

iṣṭāny aśvasahasrāṇi calvāri puruṣarṣabha |
rathānāṃ dve sahasre ca gajānāṃ śatam uttamam ||

hiraṇyasya suvarṇasya niyutāni puruṣarṣabha |
ādāya gaccha Śatrughna paryāpta dhanavāhanaḥ ||

balaṃ ca subahūtaṃ vīra hṛṣṭapuṣṭajanāvṛtam |
anuddhatam |
sāmantarāja sampradānena yojayasva narottama ||

nahy arthāḥ kalpā tiṣṭhanti na dhanena na ca bandhavāḥ |
supūrṇo bahuko varṣo mama yāto dīrghadī Rāghava ||

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I also will give four thousand horses, two thousand chariots, a hundred splendid elephants and shop keepers from my city, a plentiful supply of excellent goods for sale. I also will give a million in pure bullion and enough wealth and goods and money to meet all requirements.

And you should, O best of men, endear yourself to your army by maintaining it handsomely, well-fed and contented and cheered by frequent friendly addresses. For wealth and women and relations will not be available to you as long as we are living. We will have the pleasure, so they should be kept in good cheer;

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consequence, a mere prattle deserving of no notice. But then he was Sri Rama out to establish the Rāmarājya . He knew for sure that the simmering calumny was already spreading, lokāpavādo balavān, and had to be stopped not by repression of the people spreading it but by suppressing one's own self. As an upholder of morality he wanted to get rid of it at the earliest opportunity and that is precisely what he did disrupting in the process his happy family life.

Sri Rama was a statesman of the highest order. It was an an act of his statesmanship to have accepted Vibhīsana, the deserter of the enemy's camp into his fold. It is through him that he was able to solve many a tangle in the battle with Rāvana . It was again an act of statesmanship on his part to have raised in the forest in the form of monkeys, bears and so on to fight the enemy on his behalf. That he could do so practically singlehanded with his brother only by his side speaks volumes for his sagacity and skill in statecraft. The schism between the two monkey brothers also he exploited to his advantage winning over one of them by helping him against the other. That he could command absolute loyalty and devotion of his newly-found allies like Hanumān also goes to prove his statesmanship. Had it not been for the stubbornness of Ravana, he could have retrieved Sita after discovering about her whereabouts without much bloodshed. , which is what he would have prefered. Didn't he have a word of praise for a king who would conquer an enemy without a fight, without loss to his army, without putting his life to risk ? :

anastasainyo hy anavaptasamsayo-
ripum tv ayuddhena jayan janadhipa
yasas ca punyam ca mahan mahipatih
sriyam ca kirtim ca ciram samasnute!!!

What has been said above would point to Sri Rāma having been a very wise statesman, thoroughly versed in polity and statecraft which knowledge he brought to bear in an abundant measure for the good of his people when he assumed the reins office as king after his exile for fourteen yeard and established a kingdom in the highest traditions of the welfare state. Going after his name, the Rāmarājya, it has remained a model, an ideal to be achieved for kings and rulers in India for thousands of years.

P. V. 6.6.36.

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The Role of Ṛṣis in the Rāmayaṇa

By

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The Ṛṣis though supposed to be recluses living away from the inhabited areas, and practising austerities and leading a life-style entirely different from the townsdwellers did have in ancient times a lot of interaction with the ruling monarchs of their time. They, at least the more prominent of them acted as their friends. They would also help them with their matters and advise on what ought to be done, thus acting their counsellors and advisors. Now, some of the monarchs had close relationship, as close as that between the intimate friends. The monarchs respected their Ṛṣis and used to consult them on problems affecting the territory for whose re-solution the solver and their advice or duty would sometimes come first. The monarch was a feeling man whose advice was necessary. They acted like the custodians of the welfare of the people and their subjects. They would sometimes come to the monarchs to solicit their help in controlling the evil-doers causing obstruction in the practice of austerities. As repositories of supernatural power acquired by through practising penance for long they commanded high respect and fear making even the mighty afraid to offend them and courted their displeasure. Though unwilling in their hearts at times to meet their demands, they dared not come out openly against them for fear of their taking some retaliation against them. There existed a curious mix of relationship of reverence and awe-stricken between these holy people and the rulers in times of yore.

Since these holy people, Ṛṣis, also had very great influence and power in the courts of kings, as friends, advisors and counsellors of kings, as mediators they had play an important part in affairs of state particularly in emergencies and situations abnormal. As the story of a story of a ruling dynasty, i.e. Rāma's story is also as advisors and friends Ṛṣis should play a part in which not-to-often was crucial. As a matter of fact, the Rāmāyaṇa starts with a conversation between the Ṛṣi Nārada and Vālmīki and Nārada, the former agreeing to tell about the one who was endowed with all sorts of qualities and the latter telling of Rāma who answered in fact the description of qualities of the former. The latter also tells the former of the life story of Rāma in brief and about bidding the former goodbye for his own step. After a while the sage Vālmīki goes to the Tamasā river for a bath and moves about in the forest in the vicinity. There he saw the male one amongst a pair of Krauñca birds (sheldrake) by an arrow of a hunter. Having the male killed the female one he overcame with sorrow pronounced a curse on the hunter not to have any home for life eternity in view he had killed one, the male one, of the Krauñca couple while it was in love. His sorrow-stricken curse came out of his lips, he began to think as to what he had spoken out. The inner voice became a verse coming out-spontaneously in the form of sorrow in the

The former, Nārada, endowed to whom Vālmīki addressed

At Before doing so the person his

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and started to live among in Gautama's hermitage, and has given
and there the story of a Shūdra-d musical in Śrīmanta
seer when hunting in a river and absorbed in Gāyatrī M
increased came back to the Āśrama. There came to him
Brahmā to whom the sage recited the same verse - Śloka
sion. Brahmā confirmed him & he indeed a verse, S
(re-write) him (because of his wish that such verse had escape
He commands him to describe the entire life of Rama
hence from Nārada. All the incidents, whether open or secret
come to the within his ken. It is never in a poem shall have
existence and then his story shall exist continue to live
as worlds as long as there are mountains and rivers exist
surface of earth. Brahmā disappeared after these
Vālmīki sat alone visualizing the entire life of Rama
was to describe. After the had described it through the
in Seven Books with its five hundred cantos and fifty
thousand stanzas, the effect of mind to be calling some
could receive it. His disciple Bharad to Kuśa and Lava
also Kuśīlavas. He taught them his composition which can
in a congregation of Ṛṣis, Brahmins and other people
simply charmed minds and gave the events whatever hast-
In other words Once Rāma came to the notice of Rama who congratulated him
drawings incl- on his composition & blessed that recitation which simply enchanted
sitting at high Loud pleasure. This is how Rāmāyaṇa, an account
with them/ own life, composed in thousands in the verse form (the
spontaneous) Gayatri fell from under the shade of
reached Rama's ears, ironically, through his own sons!

Next come a Ṛṣi page a part in the Rāmāyaṇa is
(brought Ṛṣyaśṛṅga is ~~called~~ to the kingdom of Aṅga to help the king
from) king Daśaratha himself to help him perform the Sacrifice
A śvamedha Sacrifice for which he had already obtained the consent
the Ṛṣis like Sanatkumāra, Vāmadeva, Jābāli and Va
impressed. With a desire to fulfilling his wish of having
a son, Ṛṣyaśṛṅga helped him perform the Sacrifice
& sacrifice, the Putrēṣṭi yāga which resulted in
birth sons to him (Daśaratha). Ṛṣyaśṛṅga had
with his implicit experience in the above sacrifice
a special role to play in the perpetuation of the
race.

The next important role in the Rāmāyaṇa is
of Lopāmudrā sage Viśvāmitra who makes a sudden appear
before Daśaratha and asks for his son Rama to acc
him to destroy the two demons Mārīca and Subāhu who disrupt his sacrifice
demons Mārīca and Subāhu who disrupt his sacrifice
as soon as it is successfully drawing a close. He arrives
Daśaratha was well-guarded by his divine energy
the is quite capable of destroying the demons. Daśa-
who had offered to bless him offering Viśvāmitra sage while offering
him a gracious welcome as his unexpected appearance
confidently expressed honour to him alone not relishing
threatening his son to the young - but even even sixty
— and in expectancy for the cruelty demons. He
to accompany him himself along with the army, a force
from which too he would not on hearing that the demons
are insurgent in their evil activity by Rākṣasa women
conscious consequence for him to face. Viśvāmitra
in between as his back to accuse, Vasiṣṭha advised
(Daśaratha) to agree to part with his son the as is
him that he is accused for him. The sage Viśvāmitra
the tells him, has an access to divine weapons
and Suprabhā, the daughter of Daśa and
enough to [illegible]
accompanied and Rāmā [illegible]

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At the instance of Viśvāmitra Rāma kills the Lady Yakṣa Tāṭakā.

Rewarding/ Afterwards he imparts unto him (a number of) Astras invocations whereby he renders him invincible. He takes the actions which appear before him to be available to him when needed. The Lord enters the hermitage of a sage of Ahalyā and is worshipped by him who had brought about the curse of Rudra, and had brought about the curse of Rudra.

[Shows/ On the way to Viśvāmitra's āśrama Viśvāmitra graciously pleases to explain to them the stories which make them infinitely superior to what they were before. On arrival at Viśvāmitra's āśrama Rāma kills Mārīca with Mānavāstra which shoots off rolling him afar over the ocean. Subāhu and the rest of A[illegible] are killed by Rāma. Their companions have just finished the Agnihotra, Rāma is greeted with Arghya by Janaka and Śatānanda, Viśvāmitra's eldest son, and Viśvāmitra is requested to accept the Arghya.

Describing (others)/ He also narrates his own life account, how he got the position of Brahmarṣi (through) Vasiṣṭha's family. On hearing Mithilā Viśvāmitra asks Janaka to show the bow which he (Janaka) has and Janaka shows him as the best one to prevail for a suitor for the hand of his daughter Sītā whom he had discovered while ploughing a field.

[Mutual/ life-ac- Mithilā here Rāma asks Viśvāmitra for permission to see the bow. He Viśvāmitra instructs Rāma to bend the bow and string it. Rāma bends, strings and breaks the bow. At Viśvāmitra's command Rāma carries the bow and the two go to Daśaratha's city Ayodhyā.

(Going) Janaka sends messengers to Daśaratha to Rāma and invites him to Mithilā.

With the consent of Viśvāmitra Daśaratha sends Janaka some messengers with presents to bring in Daśaratha who came straight to Mithilā post-haste with the consent of the sages Vasiṣṭha, Vāmadeva and others. After the bride groom received with due courtesies and hospitality by Janaka Janaka expressed his wish to his priest Śatānanda to know his brother Kuśadhvaja also with them on the happy occasions. With him arrived Daśaratha joining Janaka, Vasiṣṭha, etc. Śatānanda a veritable god for the Ikṣvāku race, gives a description of him a statesman for all his activities, gives an account of the wisdom of Viśvāmitra as the Daśaratha's family with Janaka gives his own. He pledges his daughter Sītā to Rāma and Ūrmilā for Rāma and Rāghava has, Kuśadhvaja - Viśvāmitra's proposes to marry of Bharata and Śatrughna, at the (two sons of) Daśaratha be married to Māṇḍavī daughters of Janaka's brother Kuśadhvaja, Māṇḍavī and Śrutakīrti respectively so that in his family of three of

[Kuśa-dhvaja Vasiṣṭha/ Viśvāmitra young daughters Rāma being united in marriage with all the young sons of Daśaratha. With the marriage solemnized, Viśvāmitra takes leave of the two kings, Janaka and Daśaratha and proceeds with northern movement. Daśaratha too leaves with his son and daughters-in-law back for his capital. On the way the most Parāśurāma who appears to him and (the) frowns accompanying him all along less than a vision. Parāśurāma (with) from to (the) Śiva's bow by Rāma, asks him a fight indeed, to string an arrow bow, his bow of Viṣṇu, which he had brought with which he has come to him to test his prowess after which he is pleased with him in a friend. Rāma takes the bow from him and strings it and puts an arrow on it with which the smiles were pierced by their strength measure by which sparing his life, he (Rāma) Brāhmaṇa and one of eighteen for whom Viśvāmitra who done for him. With Parāśurāma humbled, Daśaratha enters his capital with his entourage, happy and relieved. Soon after the departure to ancient Rāma with (their) abovesaid consent the assembly. The coronation (of) Vasiṣṭha and Daśaratha happens following day. Vasiṣṭha organizes a ceremonial feast by Rāma and his wife. In the meantime Kaikeyī at the instigation of her maid Mantharā [illegible] Daśaratha [illegible] gives the kingdom

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chaste being for the desired fulfilment of which the
promises are a consequence of her having saved his life at the
water demons. Overcome with age and unable to bear the shock
separation from his dear-beloved son, Dasaratha branches his hair
Rama and Lakshmana having proceeded to the forests and Bharata
being in his maternal uncle's home along with Satrughna
times there being none apt from sons around to perform Dasaratha
Dharmaja and attain heaven being without a king with all its
Justice and dharma to uphold only sons like Markandeya,
Vamadeva, Kashyapa, Kalyapa, Gautama and Jabali Vasishta
ordains and prepares to anoint Kaikeya to bring Bharata
his uncle maternal uncle's home hastily for coronation
with him giving him at night-time of what had transpired in
Ayodhya during his absence. With return of Bharata
happens is a familiar story.

The next time when a Rishi plays a crucial part is w
Rama and Ravana are engaged in fierce encounter. R
shoots his myriad arrows with miraculous powers at his po
adversary which chop off his heads one by one but grow
again and again. Seeing the fierce battle, Indra
sends his chariot with charioteer Matali to Rama (
Rama) feeling exasperated, Agastya appears before him and asks
to shoot at Brahmastra of Rishi (Ravana). With Rama's
arrival, Ravana with his chief pillar fell down. Agastya
Had Agastya not come forward with his timely advice, other
other heads would have been expeditiously taken.

The Rishi, as we have seen from the above discu
plays a very crucial and decisive role in the Rama
They train the two, educate them and advise him in cr
situations. They also help in situations of crises like
described above. Dasaratha's demise, As the repository
of spiritual power, they are the main source of strength
to the reeling Pandava who broke down with utmost sad
With the news of Rama's story would not have been what it
today.

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Rāma : His Qualities ~~Moral and~~ Physical and Moral

Vālmīki takes great pains in depicting the mythical greatness of his hero Rāma whom he describes as half of Viṣṇu (the God Brahma) divine marks), A great soul (with ~~broad~~ eyes, long arms, red lips and drum-like voice X His physical features he refers to through Hanumān who speaks about them to Sītā in Rāma's to convince her of his having actually a messenger of Rāma in brief words - ~~his expressions~~ who has eyes like lotus leaves, face like full moon, and who was born handsome. He has broad shoulders, long arms, conch-like neck, charming face, invincible (shoulder) massive collar bone, brown eyes, of dark black complexion and is drum-like voice, of gold complexion colour even and appropriate limbs. This whole description of Hanumān is brief and apt in brief words - his expression where we find enumeration in numerical figures giving a good opportunity to a commentator for elucidation.

X He is said to be very pleasing in appearance, very ~~handsome~~ quite like the king of Gandharvas resembling in his gait an enraged elephant with a face as lovely as the moon. He was so handsome

There is a well-known Sanskrit-
saying; yatrākṛtis tatra guṇā vasanti,
where there is beauty, there dwell all qualities
This is true of Rāma

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THE ROLE OF WOMEN CHARACTERS IN THE RĀMĀYAṆA

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A voluminous work, the Rāmāyaṇa has a large number of characters, men and women. On the basis of their species they can be divided into three categories : Human beings, Simians (Vānaras) and Demons (Rākṣasas or Asuras). They can be further sub-divided into two, major and minor, on the basis of the length of the narrative they cover. Of the women characters in the Rāmāyaṇa the major one is Sītā who occupies a large part of the narrative and is central to quite a few of its events.

The Rāmāyaṇa is termed a Mahākāvya, the Great Poem. It answers very well the requirements of such a text as mentioned in the works on Poetics. Its author Vālmīki is called Mahākavi. Ānandavardhana, one of the most prominent of the rhetoricians of India, mentions him along with Vyāsa and Kālidāsa as two or three or five or six Mahākavis : asmin paramparāvāhini saṁsāre Vālmikivyāsakālidāsaprabhṛtayo dvitrāḥ pañcaṣā eva vā mahākavayaḥ. As per the requirements of a Mahākāvya it has to have a hero and a heroine. Sītā in the Rāmāyaṇa fulfils this role of the heroine most eminently.

Of the other prominent human women characters, major or minor, who have some role in the Rāmāyaṇa are Manthara, Kaikeyī, Kausalyā and Sumitrā. Of the simians it is Tārā, the wife of Vālin and/ of the demons/ Śūrpaṇakha and Mandodarī, the sister and wife respectively of Rāvaṇa.

We take up all of these one by one.

SĪTĀ

Sītā, as said above, is the central figure in the Rāmāyaṇa narrative. Not born of a human mother, ayonijā, she is discovered by king Janaka while tilling a field , is carried from there to the palace and is brought up there. Janaka puts the proof of prowess as the fee for winning her hand, vīryaśulka, as he calls it. The proof lies in lifting and putting the string on the bow come down to Janaka from Devarāta, one of his ancestors with whom it was left as a deposit by Lord Śiva after He had disrupted Dakṣa's sacrifice for the insult of not having been invited to it and no share for Him kept therein. Many kings and princes had tried their hand at the bow but none was able to lift it. It was only Rāma ~~who had~~ gone to Mithilā along with Viśvāmitra and his younger brother Lakṣmaṇa who could do so. In the process of lifting up the bow broke into two. Sītā was, as per the condition, ~~was~~ duly married to Rāma. She had spent twelve years in the palace in Ayodhyā when the twin developments of the announcement of Rāma's coronation and his banishment to the forest took place in quick succession. She insisted on accompanying Rāma to the forest much against his protestations. She had a fairly nice time there

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in having her husband all to herself which had more than offset for her the hardships of the forest life till Śūrpaṇakhā intervened and brought misery to her.

Though she is depicted in the Rāmāyaṇa as a very sweet and reasonable lady, certain events do reveal the seamy side of her life as well. She cannot resist the temptation of the golden deer and insists on her husband to bring it for her alive or dead. If it were to be caught alive, it would simply be wonderful. At the end of the period of exile when they would be back on the throne, it would be an object of decoration to the harem : antaḥpure vibhūṣārtho mṛga eṣa bhaviṣyati, being looked at askance by Bharata and the Queen Mothers. If it were to be caught dead, well, its skin would provide her with a shiny golden mattress. Rāma also takes fancy to the deer and with the prodding of Sītā goes out to catch it. The deer who is actually the demon Mārīca disguised under a well-laid plan of Rāvaṇa eludes Rāma's grasp and draws him deep into the forest. Realizing that it must be a trick of a demon Rāma shoots it down. Before breathing his last the demon comes back to his original form and thinks of a plan to draw Lakṣmaṇa away who had been specifically asked by Rāma before leaving to keep guard on Sītā from her. In persuance of this plan he cries in a voice similar to that of Rāma : O Sītā, O Lakṣmaṇa. Mistaking the voice to be actually that of Rāma, Sītā gets nervous and asks Lakṣmaṇa to hurry up to go to Rāma and help him. Lakṣmaṇa dismisses it as a trick of the demons and is disinclined to leave Sītā alone in violation of the specific instructions of his brother. As for any calamity befalling him, he is sure that it just is impossible and even if it were to be so, he is in a position to meet it squarely. Noticing Lakṣmaṇa's reluctance, Sītā doubts his integrity and charges him with having followed Rāma to the forest with the ulterior motive of having her for himself at an opportune moment or he has been instigated by Bharata to do that. She curtly tells Lakṣmaṇa that she would not allow him to succed in his nefarious design. She would consume poison or jump into the river Godāvari/ but would not allow herself to fall into his hands. She belongs to Rāma and Rāma alone and would just not touch any other person. This unexpected accusation pierced Lakṣmaṇa's heart like heated arrows : vākyam taptanārācasannibham. /a/
He curses her, dhik tvam, and says that she is out to bring ruin to herself with her wicked nature (because of her being a woman) strītvād duṣṭasvabhāvena. In not leaving her alone he was only following the words or his brother, guruvākye vyavasthitam. The way the bad omens were appearing he is doubtful whether he will be able to see her again.

With Lakṣmaṇa gone and Sītā left alone, Rāvaṇa appears in the guise of a Brahmin ascetic. Sītā offers him all courtesies and engages herself in talk with him lest he were to feel bad. She has high regard for the holy people. When the holy person turns out to be Rāvaṇa and tries to abduct her she faces him with

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a volly of choice invectives and warns him that by abducting Rāma's wife he cannot hope to live long.

While being carried away by Rāvaṇa she takes out her ornaments one by one and scatters them on the way in the hope that should Rāma and Lakṣmaṇa were to pass that way, they would be able to know the direction ~~to~~ in which she had been carried away. She maintains her presence of mind even in the midst of the worst crisis of her life.

She is a picture of fortitude in Laṅkā. Spurning the overtures of Rāvaṇa time and again, she stoically bears the rigours of her captivity.

Life seems to come back to her when she hears the news of her husband from Hanumān. She refuses to climb ~~his~~ back on to him to go to Rāma. Contact with a person other than the husband, parapuruṣasamparka, she has to avoid. With Rāvaṇa it was different. She was helpless at the time : anāthā vivaśā satī. On her own she would never do it.

When asked by Rāma to prove her purity she undergoes the fire ordeal without ~~even~~ a murmur.

She is a bundle of misery when forsaken by Rāma at the calumny, as reported to him by a spy, spreading in the kingdom. Dropped in the vicinity of his hermitage, she is provided accomodation and succour by the sage Vālmīki. It is in his Āśrama that she gives birth to the twins Lava and Kuśa. It is from the Rāmāyaṇa composed by Vālmīki and sung by the twins ~~khakxRam~~ at the horse sacrifice ~~of Rama~~ that ~~the latter (Rama)~~ comes to know that Sītā is alive. When Vālmīki asks him to accept her, Rāma says that he would do so provided she gives a proof (of) her purity in public. Sītā is then brought from the hermitage to Ayodhyā and the entire population watching her says : Since I ~~xxxx~~ ~~mk think Right~~ (no) anyone other Rāma even in mind, the earth, the divine one , may please cave in for me : tathā me mādhavī devi vivaram dātum arhati. Her words over, the earth parts ~~xxxxxxxx~~ A throne arises out of it, ~~xxxxxxxxxxxxxxxxxxxxxxxxxx~~ the Mother Earth holds Sītā by the arms, puts her on the throne and disappears into the cavity. That is the story of Sītā who had sprung from the earth and who had ultimately got absorbed into it.

MANTHARĀ

Of the women characters there are two in the Rāmāyaṇa who, though minor in the sense that they appear only for a brief while and do not cover a large part of the narrative, who play the most crucial and the pivotal of the roles in the unfoldment of the story as it has been described in the work. Without them the Rāmāyaṇa would not have been what ~~as~~ it is ~~known~~ now. They are Manthara or Kubjā of Vālmīki ~~and~~ of Kucchi of the Thai Ramakien and Śūrpaṇakhā of Valmiki or Samanakkhā of Thai Ramakien. We first take up Manthara. As the story goes in the Vālmīki Rāmāyaṇa, Manthara ~~happens~~ to go to the top of the palace in Ayodhyā by chance, (yadṛcchayā), and notice ~~from~~ the festive atmosphere of the city. She is not able to make out as to what it could be due to. She calls out to the foster mother, the Dhatri who also happens to be there and learns from her that it is due to the coronation of Rāma the next day. This upsets her and she rushes to Kaikeyī to inform her of it. She wakes up Kaikeyī who was

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asleep at the time and ~~kxkks~~ conveys her the news which to her is simply terrible. She, who had been with Kaikeyi from her ~~g~~ father's house, jñātidāsī, permits herself some very harsh words for Daśaratha who according to her had been deceiving Kaikeyī with protestations of love while being good to Kausalyā in his heart of hearts. Kaikeyī's falling on bad days, says she, would mean her own self's falling on bad days. That is why her lament at Rāma's coronation. Kaikeyī jumps up from bed on hearing of Rāma'scoronation and in sheer joy offers a choice ornament to Manthara for bringing her such a good news. She has no mind to listen to Manthara's fulminations. So overjoyed she is that she just does not pay any heed to Manthara' drawing of a very bad picture of her bleak future when with Rama on the throne she would have to attend on Kausalyā, her arch rival, whom she has eclipsed in all respects, having appropriated to herself all the love and consideration of her husband. Kaikeyī goes on with the narration of myriad qualities of Rāma ~~only~~ who is as dear to him as is Bharata and who ~~loves~~ serves her more than he does his mother. Manthara is adamant. She persists with her arguments against Rāma's coronation. Her refrain is that once king, Rāma would certainly illtreat Bharata . He may even engineer his murder or exile thus putting her to eternal misery. This cuts Kaikeyī to the quick. She seems to appreciate ~~Mm~~ the force of Manthara's argument and enquires of her as to what could be done under the circumstances. Manthara tells that she should ask for Bharata's coronation and exile for Rāma to the forest for fourteen years; fourteen years because that would be just the enough time for Bharata to stabilize his rule and win the affection and the loyalty of his subjects which may not necessarily be available to Rāma even if he were to come back after the period of exile to claim the throne; by the stratagem of asking for the two boons that Daśaratha had offered her as a reward for saving his life in the battle with the demons as an ally of Indra. Kaikeyī accepts the advice and ~~and~~ proceeds to act accordingly. That is all about Manthara in the Rāmāyana. Kaikeyī then takes over from her and what transpires after that is a familiar story.

KAIKEYĪ

The interaction of Kaikeyī, as described above, brings out something of her character. The way she contradicts Manthara incidentally for her forebodings and welcomes in all cheerfulness the news of the coronation of Rāma shows that there is nothing basically wrong with her. A brave lady who had accompanied her husband to the battlefield and rescued him by driving the chariot out of it when he had received ~~my~~ numerous cuts and had lost consciousness, she was not devoid of the tender side of life as can be guaged by her love and affection for the son of her arch rival. There must have been something unusual about her to draw Rāma to her more than to his mother Kausalyā, a fact which Kaikeyi herself acknowledges and refers to to remove Manthara's doubts ~~about Rama~~. Further, Rāma's reprimanding Laksmana when he reviles Kaikeyī for her evil conduct

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~~the former (Rama)~~ also is a pointer to the very special kind of relationship subsisting between the two, the stepson and the stepmother, which would simply ~~would~~ not be possible with one of the two, with the stepmother particularly, being congenitally wicked ~~with nursing ulterior motives~~. Kaikeyī resisted Mantharā's overtures initially but when the poison got soaked into her brain there was no going back for her. Along with bravery obstinacy must have been one of ~~the~~ her prominent traits ~~of her character~~. Once an idea were to take root in her, she was prepared to persue it relentlessly, ruthlessly, to its logical end. That is why all the persuasion, all the entreaties and all the coaxing and the cajolling of Daśaratha could not change her mind, nor could all his choice invectives deflect her from her resolve. Through sheer obstinacy and misdirected resoluteness she invited for herself the odium and the opprobrium (not only) of the then members of the royal household, not only of the people of Ayodhyā of her time but also of the people of India for all time. No Indian ~~Hindu~~ would like to name his daughter Kaikeyī while Kausalyā and Sumitrā, the names of the other co-wives of Daśaratha, are common enough in Indian households. By engineering the banishment of Rāma, the paragon of all virtues, the cynosure of all eyes, and by breaking the time-honoured practice of the eldest son inheriting the throne, she made her own son Bharata ~~very~~ vulnerable not only in the eyes of others but in his own eyes as well, who when coming to know of what she had done, refused to see her face. With her obstinacy she lost to herself her husband who died out of shock and her son who disowned her.

KAUSALYĀ

Daśaratha, as said above, had two other wives Kausalyā, the mother of Rāma and Sumitrā, the mother of Laksmana and Śatrughna apart from his most loved one Kaikeyī, the mother of Bharata who has been referred to above at length. With Daśaratha particularly attached to Kaikeyī, Kausalyā, though the Chief Queen, had been maintaining an austere existence. Her finest moment ~~was~~ came with the news ~~to her~~ of the coronation of her son Rāma. All the neglect and the indifference that she had been undergoing ~~all~~ the years past she forgot. Little could she realize that the tremendous relief and the boundless joy were to slip away from her only in a short while. She was completely shattered on coming to know of Rāma's banishment ~~to the forest~~ at the behest of her arch rival Kaikeyī. She wailed and cried, lamented and cursed her lot. When Bharata came to see her, all her self-control practised in the years past went to the winds. For once she was her fierce self. Her agony burst forth in the form of some of the most incisive of the taunts to him. When Bharata in protestation of his innocence invited for himself some of the harshest of the curses in the form of the Śapathas, swearings, she breaks down and ~~in~~ back to her motherly self once again takes (took) him in his lap and weeps and ~~weeps~~ weeps bitterly.

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SUMITRA

As for Sumitrā, the other co-wife of Daśaratha, she appears in the Rāmāyaṇa only twice, once to console the distraught Kausalyā and the other time when her son Lakṣmaṇa comes to her to take leave of her to accompany Rāma to the forest. Her parting advice to her son, untinged by even an iota of sorrow or sadness is a model of such advice in similar circumstances. The advice is contained in a verse which is one of the three most popular of the verses of the Rāmāyaṇa :

Rāmaṁ Daśarathaṁ viddhi māṁ viddhi Janakātmajām

Ayodhyām aṭavīṁ viddhi gaccha tāta yathāsukham

"Look upon Rāma as Daśaratha, Jānakī as myself, the forest as Ayodhyā. O dear one, go happily".

The verse brings out Sumitrā as a symbol of fortitude, the very picture of equanimity.

TĀRĀ

Now something about the simian woman character Tārā. On being assured of help by Rāma Sugrīva goes at his bidding to Vālin and raises a loŷ of noise outside of his palace which the former (Vālin) takes as a challenge to him for a duel. He is with Tārā at the time. On hearing Sugrīva's noise he jumps up from the bed to give him a duel. Tārā prevents him from going out in a whiff. She suspects Sugrīva having got ddditional strength to enable him to be bold enough to roar outside Vālin's palace having met with total defeat at his hands earlier. Otherwise he would not behave the way he is doing. ~~Thexspiritxthat xpersuadesxhimxtoxforsakexme~~ She has heard of Rāma ~~from~~ and Lakṣmaṇa from Aṅgada. Sugrīva must have tested their prowess to make friends with him : nāparīkṣitavīryena Sugrīvaḥ sakhyam eṣyati. In that situation it would be unwise for Vālin to pick up a fight with Sugrīva. It would be better instead to win him over by making him Heir Apparent. A relative is a relative after all. She advises Vālin to shed off anger and listen to her healthy advice if he thinks that she loves him and has his good at heart. Vālin does not listen to her and meets his end at the hands of Rāma much to ~~the~~ her grief ~~of Tārā~~.

The other time Tārā appears in the Rāmāyaṇa is when Lakṣmaṇa at the end of the rainy season (when steps need to be initiated to locate and recover Sītā) approaches ~~Sugrīva~~ in anger Sugrīva absorbed in revelries and enjoyments to remind him of his promise of help and to tell of dire consequences should he fail to keep it. Not bold enough to face angry Lakṣmaṇa himself, Sugriva sends Tārā to him who very adroitly succeeds in pacifying him.

~~Surpanakha~~ SŪRPANAKHA

As said earlier, there are two characters in the Rāmāyaṇa who, though minor play the most crucial and the pivotal role. One of them, Manthara, has been spoken of earlier. The other one is Śūrpaṇakhā. Had

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she not chanced to see Rāma and Lakṣmaṇa and made advances towards them and not getting the response attempted to kill Sītā taking her to be the cause of their indifference towards her, the Rāmāyaṇa story would have been very different from what it is at present. The chain of events that follow the above ~~event~~ would just not be there. Śūrpaṇakhā came to Rāma and Sītā as a sort of a visitation. The couple that had lost the kingdon lost also the mental peace thereafter.

MANDODARĪ

Lastly among the minor women characters in the Rāmāyaṇa is Madodarī whose sane advice of returning Sītā to Rāma her husband Rāvaṇa does not listen.

CONCLUSION

This is all about the women characters in the Rāmāyaṇa, one of the most fascinating of the epics of the world, one of its greatest of the great treasures, it has fully justified the prophecy about it :

yāvat sthāsyanti girayaḥ saritas ca mahitale

tāvad Rāmāyaṇakathā lokeṣu pracariṣyati

"So long as the mountains and the rivers last on the surface of the earth, will continue to circulate the Rāmāyaṇa story in the worlds".

.....

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THE RAMAYANA AND THE MODERN SANSKRIT PLAYS

-- USHA SATYAVRAT

The Ramayana story has served as a source of inspiration=to poets and playwrights in India from the hoary past to the present day. During the course of investigations the writer of these lines has come across eight Sanskrit plays in the present century itself which has a bearing on the Rama theme. In modern playwrights have given it a form ~~mf~~ and shape as per their own perception of the same which not unoften is coloured by the prevailing circumstances. It is a fascinating study to divine the mind of the creative writers of the present century and see as to how the age-old Ramayana theme has undergone variations in its treatment at their heads. Out of the eight plays available so far, seven are original compositions while the eighth one is the translation into Sanskrit from the Marathi original. Out of the seven original compositions three have the focus on Valmiki the adikavi, the creator of the Ramayana.

A brief description of all the eight plays is as follows :

Bhumikanya

The play was originally written in Marathi by Rama Vitthal Warerkar, popularly known as Mama Warerkar and translated into Sanskrit by Ratnamayi Devi Dixit. It is published by Sitacharan Dixit, Delhi in 1966. The drama has four acts. The main crux of the story has been taken from the Uttara Kanda of the Ramayana. The silent sufferer of torture of Uttara Kanda becomes vocal in the Bhumikanya.

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That is why the heroine Sita of Bhumikanya says : "For all times to come the whole world will sing the praise of brother Laksmana for serving his elder brother Rama and sister-in-law Sita in the jungle for fourteen long years but may be nobody will ever remember Urmila the real sacrificial soul who though alive, spent in separation all the time as if on live char-coal. At another place she says : "I am the daughter of the soil, whoever tills the soil and has plough in his hand is my brother."

The last lines depicts Sita as a crusader for women's li . Thus she says that I am entering again into the earth not to prove myself pure but I perform this act just to avenge the perpetual insult inflicted on woman-hood. Sita also proclaims that the world does not wor-ship Rama alone but the mantra is complete only when it is uttered as Sitarama. The drama has no Bharatvakya, no happy denouement. That is why the Sambuka episode has been given an altogether a new treatment in the play. When Rama returns from the forest the attendents who include the washerman and his wife want to make sure that the room and the bed in it from where he had left for exile should look exactly as they were when Rama and Sita had left them fourteen years back. The bedsheet had a spot which was covered by the deer skin then, the same thing is done on Rama's return. Rama notices it and is sur-prised that the attendents remember the minutest details even after the lapse of fourteen years. He compliments for this the washerman and his wife. After this the wife of the washerman goes to visit her parents telling her husband that she would be back in a month. There she

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comes across a youngman, a Sudra, a farmer of the name of Sambuka who is harassed by Rsis for continuing to practice penance which he had learnt from his guru who is now no more. The washer woman takes pity on him and assures the terrified youngman to intercede on his behalf with the king and the queen. When she comes back to Ayodhya after spending long after the time promised to her husband she straight goes to king Rama and pleads with him to help the Sudra. She however does not succeed because the king at the advise of the Rajapurohita has decided to punish the Sudra for doing something which he is not allowed by scriptures. She then darts forth to the Sita who agrees to help Sambuka, the young Sudra. On the basis of a kind of relationship that she thinks subsists between her and him (Sambuka) she being the daughter of the earth Bhumikanya and he being the tiller of the soil is Bhumi-putra, the relationship being that of brother and sister. The washerman finds fault with his wife for overstaying the stipulated period and putting up with a young low-caste man. He charges her with infidality for her undue interest in him and ropes in Sita too in the canard, all women being alike. The canard spreads forcing the king Rama to abandon Sita on the pretext of taking her back to some of the places for visiting which she had earlier expressed her desire to him (Rama).

The stage is totally dark for a minute, a streak of lightening appears. Sita is shown entering into the earth. It envelops Sita into itself and again everything is the same. Rama can only utter the words हा सीते हा सीते !

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Surpanakhabhisaram

It is a lyrical play in five scenes by Virendra Kumar Bhattacharya and is published by Sanskrit Pustak Bhandar, Calcutta. It was first published in the Sanskrit Pratibha of the Sahitya Akademi, New Delhi in 1973. The story of the play starts with the singing of a song by Sita and Rama's profuse praise for her melodious voice, Laksmana also joins them. Sita asks Laksmana to bring fruits from the jungle and return quickly. Laksmana gone, Surpanakha enters singing and dancing, her two brothers Khara and Dusana are very much satisfied seeing her in good mood and allow her to rejoice and choose a love partner for herself. She makes advances to Rama who sends her to Laksmana. May be, Laksmana being away from Urmila for so many years falls a prey to her advances. Both have a love affair, though for a very short period. Laksmana disfigures her at the orders of Rama. Both Virupakshi and Vikatasya, the friends of Surpanakha, are surprised that though Laksmana has insulted her (Surpanakha). She is not at all angry with him. On the contrary she (Surpanakha) is grateful and announces that she is fortunate that she could get his affection, though only for a short while. She can never think of a revenge. The whole gist of the drama, the culture of the demon girls, is reflected in the Bharatavakya which is uttered by the heroine, Surpanakha wherein she says :

even a momentary union out of love
may lead to the attainment of the supreme bliss.

The most striking feature of this drama is that it is a love drama, the hero is Laksmana, the heroine Surpanakha. She has two friends - Virupakshi and Vikatasya.

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Strangely enough, Rama plays the part of some one who creates hurdles in the culmination of love among the lovers. Though Laksmana and Surpanakha meet for a short while, they are madly in love with each other. Vikatasya informs Khara and Dusana that Surpankha has gone in for Svayamvara in choosing Laksmana for her husband -

raksovarasya vakyam hi tathyam evanuvartate/
sarvanika vrnoti adya narashreshtham svayamvara//

p.149, verse 46.

Another amusing fact is that Surpanakha herself admits that she is the daughter of a Sage and sister of the Lord of the demons Ravana. The drama propagates widow re-marriage -

kanyahm vidita muneh sucarita rakshahpates ca svasa/
bhartaasin mama chaikada gunivaro daityadhipah sundarah//

Vaidhavyam ghatitam tu bhagyavihitam bhratur bhramad yauvane/
citam me suciram katham na bhavati prematyaye marditam//

p.149, verse 48.

At one place the story of Surpanakhabhisara resembles Abhijnanasakuntal wherein Sakuntala has two friends - Priyamvada and Anasuya. Surpanakha has Virupakshi and Vikatasya. Priyamvada and Anasuya assume Dushyanta and Shakuntala's meeting in a lonely shrub house. Both Priyamvada and Anasuya do not divulge the unwelcome incident of Durvasa's curse. In Surpanakhabhisara both Virupaksha and Vikatasya praise the love affair between Laksmana and

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Surpanakha and rejoice at the Svayamvara type of marriage which is going to take place.

Sakuntala of the Mahabharata argues with Dusyanta that she would marry him only if her son gets the throne, while the heroine of Abhijnanasakuntala is very innocent and there is no mention of any such thing.

Surpanakha of the Ramayana is very vindictive.. She ascribes her insult by both Rama and Laksmana to Sita and vows to drink her blood (first) and the two of them (Rama and Laksmana) in an encircular (later) - tasyas-tayos[illegible] ca rudhiram pibeyamahamahave. But the heroine of Surpankhabhisaram even when disfigured by Laksmana by cutting her ears and nose is not at all angry and says the younger brother had to obey the orders of his elder one Vikatarya says :

katham sakhi nau pranaye vidambita
manan na rusta khala Laksmanam prati

page 163, verse 127.

How come our friend is not at all angry with that wicked Laksmana even while cheated in love. The Surpanakhabhisaram gives a new turn to the Rama story by describing the Surpanakha incident through the insertion of the element of love between Surpanakha and Laksmana which is totally absent in the parent story. Laksmana does not come out too well in that. The author of the present play has attempted to absolve him of some of the blame which sticks to him on account of disfiguring the demon lady who is smitten with love and approaches him to beg him of it. The playwright is even by a conservative estimate is not fare to Rama to whom he ascribes the order to the younger brother to chop off Surpanakha's nose and ears. A novel experiment in describing the Surpanakha incident in new light the play deserves serious notice.

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Ramavanagamanam

It is a lyrical play in three scenes by Vanamala Bhavalkar published by Sanskrit Parishad, University of Sagar, Madhya Pradesh. As Bhavalkar herself admits in the Preface the Story of Rama is very well-known to Indian readers. To make it presentable on the stage she has chosen the most pathetic portion of the same, i.e. the banishment of Rama to the forest for fourteen years. She has used easy but lucid Sanskrit. The story is told only in lyrics. The dialogues in verse are very small and to the point, the musical touch is according to the situation and emotional content is well preserved. The first scene opens with the appearance of a very happy, almost dancing Kaikeyi who has just got to know that Rama is going to be the King early next morning. Her happiness, however, is short-lived as Manthara, her friend and attendent who came along with her at the time of marriage to stay in Ayodhya, remonstrates her for being so foolish and short-sighted that she cannot foresee that when Rama becomes the king Kaikeyi's position in the palace will be like a mere attendent. When Kaikeyi is totally under her spell, Manthara advises her that when Dasharatha comes to visit her at night she should ask for two boons which he had earlier promised to her wherein she should explicitly ask for Bharata's coronation and Rama's banishment to the forest for fourteen years. Under Manthara's advice Kaikeyi enacts the whole drama, is very adament and finally forces Dasaratha accept her demand.

In the second scene, Rama is shown approaching

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Kausalya, his mother, to take leave of her to go to the forest. The mother is stupified. She informs Sita of what has happened. Sita insists that she will also accompany Rama to the forest. Meanwhile Laksmana also joins Rama and requests him that he will also follow him to the forest. Rama is very much satisfied that he has such a devoted wife and emotionally attached brother. The jungle would mean a pleasant experience for him in the company of Sita and Laksmana.

In the last and the final scene, when Rama, Sita and Laksmana have left for jungle, Dasaratha faints. Kausalya laments her lot. Sumitra blesses them. Vasistha at that time appears on the stage and proclaims that Rama had to go to the jungle because the noble people appeare on the earth only to protect the good and punish the wicked:

paritranaya sadhunam vinasaya ca duskrtam

And here ends the lyrical drama.

Vanamala Bhavalkar has a thorough knowledge of Indian classical music. She has indicated the melodies or the Ragas, in which the particular verses are to be sung together with the marking of tune or tala, as for example :

हमीर, यमन, झपताल, काफी, दादरा, सारंग, त्रिताल, पटदीप, पिलु, धमाळी, वसन्त, समाज, देसकार, मत्ततास, मांड, कहरवा, आसावरी, एकताल, नाकी कानड़ा, पूरिया धनाश्री, बिहाग, अडाणा, ठुंकरा, केदार, तिलंग, देस, कलावती, तिलक कामोद, सम्भावती, जोगी, दुर्गा, धुमाळी, सोहनी, शिवरंजनी, हेमन्त, कीरवाणी, मित्रपिलु, भीमपलास, तीव्रा, बहार दीपचन्दी, दरबारी कानड़ा, मुलतानी, बागेश्री, तोड़ी, मधुकंस, मियमांड, मालकंस, भैरवी ।

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Talas

With an equally large number of variety of Ragas, the author has used metres some of which rather uncommon also in her work, such as :

उपजाति, अनुष्टुभ्, पादाकुलक, मन्दाक्रान्ता, हरिणी, वियोगिनी, वंशस्थ, मालिनी, आर्या, द्रुतविलम्बित, विद्युन्माला, शार्दूलविक्रीडित, अष्टपदी, इन्द्रवज्रा, मत्तमयूर, भ्रमरावर्तनी, गीति, अग्न्यावर्तनी, शिखरिणी, पृथ्वी, हरिणी, वसन्ततिलका, पद्मावर्तनी, मन्दाक्रान्ता ।

It is indeed like a magical feat that in such a small play of eighteen pages Bhavalkar has used could employ an unusual variety of Ragas and metres.

Ayodhyakandah

Written by Y. Mahalinga Sastri the One-act play Ayodhyakandah is published in the Sanskrit journal of the Sahitya Akademi, the Sanskrit Pratibha, Vol.IV,No.I,1963.

On account of its title it appears to be based on the Ayodhyakanda of the Ramayana. It, however, is not so. It is a social play pure and simple dealing as it does with the theme of the quarrels of a mother-in-law with a daughter-in-law, a common enough occurrence in Indian households. It is the title that has been taken up from the Ramayana. The family quarrels are like those found in this Book of the Great Epic. In the Ayodhya Kanda of the Ramayana Kaikeyi plays havoc on account of her foolishness with the happiness and the peace of the family. The hero of the play who is made to go to listen to the story (of the Ayodhya kanda) has the feeling that the same (Ayodhyakanda) is being staged in his own house by his mother who is out to destroy the family peace.

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The Ayodhyakanda thus becomes symbolic of the motherly haughtiness, a tendency to find fault with the daughter-in-law, to nag her, to boss over her. The author therefore picks up this very term for his work which purports to pinpoint this tendency. The Ramayana supplies him the title.

Yauvarajyam

The One-act play named Yauvrajyam is written by Jaggu Vakulabhushan. It is published in Samskrita Pratibha of New Delhi in its issue of April, 1959.

The story of the work opens with love sports of Laksmana and Urmila. Urmila indirectly finds fault with Laksmana in that even though he is very much in Ayodhya after the fourteen year exile, he keeps himself away from her. Laksmana relents her and they have love sports to their heart's content. But soon after Laksmana is called by King Rama. Laksmana thinks that the attendent has come to fetch him by mistake. Rama might have asked for Bharata or Satrughna but the attendent is sure that Rama has specifically asked for Laksmana. He approaches the jewel-studded palace of King Rama and Queen Sita present. At the gate Laksmana notices them engrossed in intimate talk. He hesitates to enter. Meanwhile, Royal mothers Kausalya, Kaikeyi and Sumitra enter from the opposite door. Rama bows to them and asks them as to how it is that they have come without any intimation. The mothers say that they are ever eager to see him. Rama tells them that it must be a case of the policy for he had himself wanted to consult them about an important thing. He had the good fortune of having Laksmana

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by his side in the jungle all the fourteen years but now entered the jungle of administration he feels that he had left alone. He wants one of brothers as Yuvaraja, the Crown Prince to be to help him by any side. ~~This~~ To this Kaikeyi says Laksmana alone, by virtue of his loyalty and service to him during the fourteen year exile, deserves this honour. Sumitra, however, favours Bharata because he had declined the throne when offered to him. Bharata is called. After a lot of persuation he is placed as Yuvraja, the Crown Prince. Just then appears Vasistha, who takes them all to the coronation Hall where Bharata is anointed the crown and Laksmana Prince as the most trusted attendent of Rama. Bharata utters the Bharatavakya and on a happy note the play comes to an end.

The lively description of two innovations is the most striking feature of this play. One of these pertains to reunion of Laksmana and Urmila and the indirect expression of their emotions, second Bharata's coronation as Crown Prince.

Prasantaratnakara

Published by the Sanskrit Sahitya Parishad, Calcutta in 1939, this nine Act play is described by its author, Kalipada Tarkacharya as a play which is according to him, an experiment in a new dramatic technique. The play is based on the story as related in the Ayodhya-Kanda of the Adhyatmaramayana. It has also for its basis, the Krttivasa Ramayana of Bengal. The author has, no doubt, so transformed the character of the hero and has so thoroughly changed the incidents connected with him that he seems

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to have assumed a new form at his hands. The present play bears an indelible imprint of the author and though based on an old and hackneyed theme, has sufficient originality in it to interest the present-day critic. The turns and twists which have been given to the story, make it look refreshingly charming. One of its notable characteristics is the total absence of prakrits. All the characters in it use Sanskrit.

As young sturdy Ratnakara goes door to door in search of food which is ~~xxxxv~~ denied to him, he wants to commit suicide. The moment he is trying to put his thoughts into practice he hears the cry of a woman, who is being oppressed by a dacoit. Ratnakara rescues the lady, the dacoit, leader becomes impressed with his unparallel courage and employs him as the deputy leader of his gang. When Cyavana, the father of Ratnakara comes to know how his son supports the whole family he commits suicide. In the last and Ninth act is described the death, one by one of Ratnakara's mother, wife and son. This completely transforms Ratnakara. Once again he tries to end his life but 'Sumati' appears on the scene and consoles him. After this Narada comes from heaven and gives Diksa to him (Ratnakara), who from that time onwards, begins to lead a pure and pious life.

The author attaches great importance to the free style alliteration and rhyme in his songs which abound in his work. They are racy and crisp. In another of his plays he calls a song as the last limit for all the good things of the world.[1]

gitanloke sarvasaubhagya sima/
~~xdikavyudayam~~

1. Naladamayantiyam, First Act, p.2.

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Adikavyodayam

It is the second play in Valmiki series, written by Mahalinga Sastri. It was published in 1963 by Sahitya Candra Sala, Tiruvalangadu, Tanjavur Dist.

The gloomy clouds of the story of Sita's banishment gather thick on the background and clear out only in the concluding part of the play. The hero of the play is "Adikavya" itself. The play describes the "Udaya" of the "Adikavya", the first poem in world's literature. The most important incident is where Lava and Kusa recite melodiously the story of their own forefathers. The Ramayana recitation being over, both wish to study its effect on the minds of the people of Ayodhya. Finally Rama expects Valmiki to present his sons to him formally on public. The appearance of Narada in the scene brings sunshine in the gloom. Sita herself emerges from the left up mother earth in place of the golden image instead at the Asvamedha sacrifice. By degrees the spectators realise that instead of the golden image, the real Sita is restored to Rama. And that is a happy ending of the Asvamedha, Rama united with his wife. The people of Ayodhya greet Sita as their queen with worshipful & supplication. The golden image itself is recovered later and installed in a temple by the enthusiastic public for common worship.

Valmikisamvardhanam

Written by Visvesvara Vidyabhusana Kavyatirtha and published by Prof. Dhyanesh Narayan Chakravarti of the Rabindra Bharati University in 1967, it is the third play in Valmiki Series, as the playwright himself admits.

It is the story of a dacoit called Ratnakara. He is

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ignorant of the lofty ideas of human philosophy and his livelihood is to deceive, cheat and kill people. Once when Brahma and Narada are held captives by him, they preach him the real knowledge. For the dacoit the touch of these two sages, even though for a short time, makes him Sage Valmiki out of a dangerous dacoit. He is the same person who after becoming Valmiki sings the immortal song of the Ramayana. This small plot runs into twelve Acts. The two innvations of the playwright are : Nisada approaches Valmiki and begs him that he may be relieved of the curse which the sage pronounced on him. The sage feels sorry for the poor hunter and repents for his cruel act. Second the appearance of the Goddess of learning telling him that it was she who forced him to pronounce the curse and he should not feel responsible for that. The play ends on a happy note with a song by Narada as Bharatvakya.

CONCLUSION

All these plays discussed above are a pointer to the hold the Rama story still has on the creative mind of the modern Sanskrit-writers. They like to re-tell or certain prominent incidents of the main narrative, but with a difference, imparting into them something of their originality and innovativeness. An in this they are not unique, scores of their predecessors in the ancient and medieval periods having attempted the same earlier. The difference in their case is that they have not only bring brought within their creative compass the Rama story or certain incidents of it but also the creator of

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it, the Adikavy Valmiki. It is a fascinating experience to see as to how the compass gives a new shape and orientation to the age-old narrative as also as to how it is shaped to give expression to new social concepts by re-telling the old incidents.

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RAMAYANA

FOREWORD

I have great pleasure in introducing to the Dutch reader and listener unpublished pictorial presentation of Rāmāyaṇa by renowned painter Ms. Rajashri Hunnal who has spent years on India has deeply imbibed its spirit.

The Rāmāyaṇa is an epic which has inspired generations of mankind for thousands of years. It is a universal narrative which has transcended barriers of time and space. The Rama story is as well known in Southeast Asia which has its own versions especially in India. It is met with in all its forms of literature viewed and performing arts and folklore. It has been translated in almost all the major languages of the world. The Harprasadhaka was Valmiki's invocation of the Brahmin in his work as a wise spread in countries so long ago in monasteries and in houses and in society.

(Rest)

Lokanayaka in Rāmāyaṇa means the path of Rama (Rāma + ayana = path) in pursuit is not easy to traverse. On account of the Raja named Sukshatra, it is considered to be achieved for all times.

In Rāmāyaṇa begins with appearance of sage Narada on the A stream, the format capital and the group of the tattvaloka forest about some mythical earth who is endowed with qualities which makes someone outshine all else. The forerunner such is Rama who has all qualities which any human might aspire to look for Lord and Master. The account of the life of such person is sure to encounter in this human's ideal qualities. The Rāmāyaṇa is important not for its achievement it provides. Any story modelled after. This importance because of its ecstatic overtones, something which the human society is in need of.

Rāma is an epitome of all virtues an ideal son an ideal brother, an ideal husband, an ideal warrior and an ideal ruler. He should be the model even though he was generations to have been the model for centuries.

This artistic idea of Ms. Rajashri Hunnal has chosen to characterise his life illustrations with her artistic sketches. The narrative has been in her mind from childhood for him; he is to see along with what he reads. The story which is presented in short paragraphs is illustrated appropriate sketches with appropriate gestures and emotions. Be it for - whatever kind not only in Kannada but in any language, it deserves warm welcome. With pictorial representation side by side the story becomes easily intelligible to a common man

(in brief)

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THE ROLE OF WOMEN CHARACTERS IN THE RĀMĀYAṆA

By

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A voluminous work, the Rāmāyaṇa has a large number of characters, men and women. On the basis of their species they can be divided into three categories : Human beings, Simians (Vānaras) and Demons (Rākṣasas or Asuras). They can be further sub-divided into two, major and minor, on the basis of the length of the narrative they cover. Of the women characters in the Rāmāyaṇa the major one is Sītā who occupies a large part of the narrative and is central to quite a few of its events.

The Rāmāyaṇa is termed a Mahākāvya, the Great Poem. It answers very well the requirements of such a text as mentioned in the works on Poetics. Its author Vālmīki is called Mahākavi. Ānandavardhana, one of the most prominent of the rhetoricians of India, mentions him along with Vyāsa and Kālidāsa as two or three or five or six Mahākavis : asmin paramparāvāhini saṁsāre Vālmikivyāsakālidāsaprabhṛtayo dvitrāḥ pañcaṣā eva vā mahākavayaḥ. As per the requirements of a Mahākāvya it has to have a hero and a heroine. Sītā in the Rāmāyaṇa fulfils this role of the heroine most eminently.

Of the other prominent human women characters, major or minor, who have some role in the Rāmāyaṇa are Manthara, Kaikeyī, Kausalyā and Sumitrā. Of the simians it is Tārā, the wife of Vālin and of the demons Śūrpaṇakha and Mandodarī, the sister and wife respectively of Rāvaṇa.

We take up all of these one by one.

SĪTĀ

Sītā, as said above, is the central figure in the Rāmāyaṇa narrative. Not born of a human mother, ayonijā, she is discovered by king Janaka while tilling a field , is carried from there to the palace and is brought up there. Janaka puts the proof of prowess as the fee for winning her hand, vīryaśulka, as he calls it. The proof lies in lifting and putting the string on the bow come down to Janaka from Devarāta, one of his ancestors with whom it was left as a deposit by Lord Śiva after He had disrupted Dakṣa's sacrifice for the insult of not having been invited to it and no share for Him kept therein. Many kings and princes had tried their hand at the bow but none was able to lift it. It was only Rāma ~~who had~~ gone to Mithilā along with Viśvāmitra and his younger brother Lakṣmaṇa who could do so. In the process of lifting up the bow broke into two. Sītā was, as per the condition, ~~was~~ duly married to Rāma. She had spent twelve years in the palace in Ayodhyā when the twin developments of the announcement of Rāma's coronation and his banishment to the forest took place in quick succession. She insisted on accompanying Rāma to the forest much against his protestations. She had a fairly nice time there

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in having her husband all to herself which had more than offset for her the hardships of the forest life till Śūrpaṇakhā intervened and brought misery to her.

Though she is depicted in the Rāmāyaṇa as a very sweet and reasonable lady, certain events do reveal the seamy side of her life as well. She cannot resist the temptation of the golden deer and insists on her husband to bring it for her alive or dead. If it were to be caught alive, it would simply be wonderful. At the end of the period of exile when they would be back on the throne, it would be an object of decoration to the harem : antaḥpure vibhūṣārtho mṛga eṣa bhaviṣyati, being looked at askance by Bharata and the Queen Mothers. If it were to be caught dead, well, its skin would provide her with a shiny golden mattress. Rāma also takes fancy to the deer and with the prodding of Sītā goes out to catch it. The deer who is actually the demon Mārīca disguised under a well-laid plan of Rāvaṇa eludes Rāma's grasp and draws him deep into the forest. Realizing that it must be a trick of a demon Rāma shoots it down. Before breathing his last the demon comes back to his original form and thinks of a plan to draw Lakṣmaṇa away from who had been specifically asked by Rāma before leaving to keep guard on Sītā away from her. In persuance of this plan he cries in a voice similar to that of Rāma : O Sītā, O Lakṣmaṇa. Mistaking the voice to be actually that of Rāma, Sītā gets nervous and asks Lakṣmaṇa to hurry up to go to Rāma and help him. Lakṣmaṇa dismisses it as a trick of the demons and is disinclined to leave Sītā alone in violation of the specific instructions of his brother. As for any calamity befalling him, he is sure that it just is impossible and even if it were to be so, he is in a position to meet it squarely. Noticing Lakṣmaṇa's reluctance, Sītā doubts his integrity and charges him with having followed Rāma to the forest with the ulterior motive of having her for himself at an opportune moment or he has been instigated by Bharata to do that. She curtly tells Lakṣmaṇa that she would not allow him to succed in his nefarious design. She would consume poison or jump into the river Godāvarī/ but would not allow herself to fall into his hands. She belongs to Rāma and Rāma alone and would just not touch any other person. This unexpected accusation pierced Lakṣmaṇa's heart like heated arrows : vākyam taptanārācasannibham. (a/ He curses her, dhik tvam, and says that she is out to bring ruin to herself with her wicked nature (because of her being a woman) strītvād duṣṭasvabhāvena. In not leaving her alone he was only following the words or his brother, guruvākye vyavasthitam. The way the bad omens were appearing he is doubtful whether he will be able to see her again.

With Lakṣmaṇa gone and Sītā left alone, Rāvaṇa appears in the guise of a Brahmin ascetic. Sītā offers him all courtesies and engages herself in talk with him lest he were to feel bad. She has high regard for the holy people. When the holy person turns out to be Rāvaṇa and tries to abduct her she faces him with

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a volly of choice invectives and warns him that by abducting Rāma's wife he cannot hope to live long.

While being carried away by Rāvaṇa she takes out her ornaments one by one and scatters them on the way in the hope that should Rāma and Lakṣmaṇa were to pass that way, they would be able to know the direction ~~to~~ in which she had been carried away. She maintains her presence of mind even in the midst of the worst crisis of her life.

She is a picture of fortitude in Laṅkā. Spurning the overtures of Rāvaṇa time and again, she stoically bears the rigours of her captivity.

Life seems to come back to her when she hears the news of her husband from Hanumān. She refuses to climb ~~his~~ back on to go to Rāma. Contact with a person other than the husband, parapuruṣasamparka, she has to avoid. With Rāvaṇa it was different. She was helpless at the time : anāthā vivaśā satī. On her own she would never do it.

When asked by Rāma to prove her purity she undergoes the fire ordeal without ~~even~~ a murmur.

She is a bundle of misery when forsaken by Rāma at the calumny, as reported to him by a spy, spreading in the kingdom. Dropped in the vicinity of his hermitage, she is provided accomodation and succour by the sage Vālmīki. It is in his Āśrama that she gives birth to the twins Lava and Kuśa. It is from the Rāmāyaṇa composed by Vālmīki and sung by the twins ~~xxxxxx~~ at the horse sacrifice ~~of Rama~~ that ~~the latter (Rama)~~ comes to know that Sītā is alive. When Vālmīki asks him to accept her, Rāma says that he would do so provided she gives (of/ a proof (her purity in public. Sītā is then brought from the hermitage to Ayodhyā and the entire population watching her says : Since I ~~xxxx~~ (no/ ~~nnt~~ think ~~xxxx~~ of (anyone other Rāma even in mind, the earth, the divine one , may please cave in for me : tathā me mādhavī devi vivaram dātum arhati. Her words over, the earth parts ~~xxxxxxxx~~ A throne arises out of it, ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ the Mother Earth holds Sītā by the arms, puts her on the throne and disappears into the cavity. That is the story of Sītā who had sprung from the earth and who had ultimately got absorbed into it.

MANTHARĀ

Of the women characters there are two in the Rāmāyaṇa who, though minor in the sense that they appear only for a brief while and do not cover a large part of the narrative, who play the most crucial and the pivotal of the roles in the unfoldment of the story as it has been described in the work. Without them the Rāmāyaṇa would not have been what as it is ~~known~~ now. They are Manthara or Kubjā of Vālmīki and Kucchī of the Thai Ramakien and Śūrpaṇakhā of Valmiki or Samanakkhā of Thai Ramakien. We first take up Manthara. As the story goes in the Vālmīki Rāmāyaṇa, Manthara happens to go to the top of the palace in Ayodhyā by chance, and notice ~~from~~ the festive atmosphere of the city. She is not able to make out as to what it could be due to. She calls out to the foster mother, the Dhatri who also happens to be there and learns from her that it is due to the coronation of Rāma the next day. This upsets her and she rushes to Kaikeyī to inform her of it. She wakes up Kaikeyī who was

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asleep at the time and ~~kubja~~ conveys her the news which to her is simply terrible. She, who had been with Kaikeyi from her g father's house, jñātidāsī, permits herself some very harsh words for Daśaratha who according to her had been deceiving Kaikeyī with protestations of love while being good to Kausalyā in his heart of hearts. Kaikeyī's falling on bad days, says she, would mean her own self's falling on bad days. That is why her lament at Rāma's coronation. Kaikeyī jumps up from bed on hearing of Rāma's coronation and in sheer joy offers a choice ornament to Mantharā for bringing her such a good news. She has no mind to listen to Manthara's fulminations. So overjoyed she is that she just does not pay any heed to Mantharā' drawing of a very bad picture of her bleak future when with Rama on the throne she would have to attend on Kausalyā, her arch rival, whom she has eclipsed in all respects, having appropriated to herself all the love and consideration of her husband. Kaikeyī ~~only~~ goes on with the narration of myriad qualities of Rāma who is as dear to him as is Bharata and who ~~loves xxxxxxxxxxxx~~ serves her more than he does his mother. Mantharā is adamant. She persists with her arguments against Rāma's coronation. Her refrain is that once king Rāma would certainly illtreat Bharata . He may even engineer his murder or exile thus putting her to eternal misery. This cuts Kaikeyī to the quick. She seems to appreciate ~~xxx~~ the force of Mantharā's argument and enquires of her as to what could be done under the circumstances. Mantharā tells her that she should ask for Bharata's coronation and exile for Rāma to the forest for fourteen years, fourteen years because that would be just the enough time for Bharata to stabilize his rule and win the affection and the loyalty of his subjects which may not necessarily be available to Rāma even if he were to come back after the period of exile to claim the throne; by the stratagem of asking for the two boons that Daśaratha had offered her as a reward for saving his life in the battle with the demons as an ally of Indra. Kaikeyī accepts the advice and ~~and~~ proceeds to act accordingly. That is all about Mantharā in the Rāmāyana. Kaikeyī then takes over from her and what transpires after that is a familiar story.

KAIKEYĪ

The interaction of Kaikeyī, as described above, brings out something of her character. The way she contradicts Mantharā incidentally for her forebodings and welcomes in all cheerfulness the news of the coronation of Rāma shows that there is nothing basically wrong with her. A brave lady who had accompanied her husband to the battlefield and rescued him by driving the chariot out of it when he had received ~~xy~~ numerous cuts and had lost consciousness, she was not devoid of the tender side of life as can be guaged by her love and affection for the son of her arch rival. There must have been something unusual about her to draw Rāma to her more than to his mother Kausalyā, a fact which Kaikeyi herself acknowledges and refers to to remove Mantharā's doubts about Rama. Further, Rāma's reprimanding Lakṣmana when he reviles Kaikeyī for her evil conduct

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~~the former (Rama)~~ also is a pointer to the very special kind of relationship subsisting between the two, the stepson and the stepmother, which would simply ~~would~~ not be possible with one of the two, with the stepmother particularly, being congenitally wicked ~~with~~ bursing ~~ulterior motives~~. Kaikeyī resisted Mantharā's overtures initially but when the poison got soaked into her brain there was no going back for her. Along with bravery obstinacy must have been one of ~~the~~ her prominent traits ~~of her character~~. Once an idea were to take root in her, she was prepared to persue it relentlessly, ruthlessly, to its logical end. That is why all the persuasion, all the entreaties and all the coaxing and the cajolling of Daśaratha could not change her mind, nor could all his choice invectives deflect her from her resolve. Through sheer obstinacy and misdirected resoluteness she invited for herself the odium and the opprobrium of the then members of the royal household, not only of the people of Ayodhyā of her time but also of the people of India for all time. No Indian ~~Hindu~~ would like to name his daughter Kaikeyī while Kausalyā and Sumitrā, the names of the other co-wives of Daśaratha, are common enough in Indian households. By engineering the banishment of Rāma, the paragon of all virtues, the cynosure of all eyes, and by breaking the time-honoured practice of the eldest son inheriting the throne, she made her own son Bharata ~~very~~ vulnerable not only in the eyes of others but in his own eyes as well, who He, when coming to know of what she had done, refused to see her face. With her obstinacy she lost to herself her husband who died out of shock and her son who disowned her.

not only

KAUSALYĀ

Daśaratha, as said above, had two other wives Kausalyā, the mother of Rāma and Sumitrā, the mother of Lakṣmaṇa and Śatrughna apart from his most loved one Kaikeyī, the mother of Bharata who has been referred to ~~mk~~ above at length. With Daśaratha particularly attached to Kaikeyī, Kausalyā, though the Chief Queen, had been maintaining an austere existence. Her finest moment ~~was~~ came with the news ~~to her~~ of the coronation of her son Rāma. All the neglect and the indifference that she had been undergoing ~~all~~ the years past she forgot. Little could she realize that the tremendous relief and the boundless joy were to slip away from her only in a short while. She was completely shattered on coming to know of Rāma's banishment ~~to the forest~~ at the behest of her arch rival Kaikeyī. She wailed and cried, lamented and cursed her lot. When Bharata came to see her, all her self-control practised in the years past went to the winds. For once she was her fierce self. Her agony burst forth in the form of some of the most incisive of the taunts to him. When Bharata in protestation of his innocence invited for himself some of the harshest of the curses in the form of the Śapathas, swearings, she breaks down and ~~in~~ back to her motherly self once again ~~takes~~ took him in his lap and weeps and ~~weeps~~ wept bitterly.

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SUMITRA

As for Sumitrā, the other co-wife of Daśaratha, she appears in the Rāmāyaṇa only twice, once to console the distraught Kausalyā and the other time when her son Lakṣmaṇa comes to her to take leave of her to accompany Rāma to the forest. Her parting advice to her son, untinged by even an iota of sorrow or sadness is a model of such advice in similar circumstances. The advice is contained in a verse which is one of the three most popular of the verses of the Rāmāyaṇa :

Rāmaṁ Daśarathaṁ viddhi māṁ viddhi Janakātmajām

Ayodhyām aṭavīṁ viddhi gaccha tāta yathāsukham

"Look upon Rāma as Daśaratha, Jānakī as myself, the forest as Ayodhyā. O dear one, go happily".

The verse brings out Sumitrā as a symbol of fortitude, the very picture of equanimity.

TĀRĀ

Now something about the simian woman character Tārā. On being assured of help by Rāma Sugrīva goes at his bidding to Vālin and raises a loŧ of noise outside of his palace which the former (Vālin) takes as a challenge to him for a duel. He is with Tārā at the time. On hearing Sugrīva's noise he jumps up from the bed to give him a duel. Tārā prevents him from going out in a whiff. She suspects Sugrīva having got additional strength to enable him to be bold enough to roar outside Vālin's palace having met with total defeat at his hands earlier. Otherwise he would not behave the way he is doing. ~~[illegible]~~ She has heard of Rāma ~~[illegible]~~ and Lakṣmaṇa from Aṅgada. Sugrīva must have tested their prowess to make friends with him : nāparīkṣitavīryeṇa Sugrīvaḥ sakhyam eṣyati. In that situation it would be unwise for Vālin to pick up a fight with Sugrīva. It would be better instead to win him over by making him Heir Apparent. A relative is a relative after all. She advises Vālin to shed off anger and listen to her healthy advice if he thinks that she loves him and has his good at heart. Vālin does not listen to her and meets his end at the hands of Rāma much to ~~the~~ her grief ~~of Tārā~~.

The other time Tārā appears in the Rāmāyaṇa when Lakṣmaṇa at the end of the rainy season (when steps need to be initiated to locate and recover Sītā) approaches ~~Sugrīva~~ in anger Sugrīva absorbed in revelries and enjoyments to remind him of his promise of help and to tell of dire consequences should he fail to keep it. Not bold enough to face angry Lakṣmaṇa himself, Sugriva sends Tārā to him who very adroitly succeeds in pacifying him.

~~Surpanakha~~

ŚŪRPAṆAKHĀ

As said earlier, there are two characters in the Rāmāyaṇa who, though minor, play the most crucial and the pivotal role. One of them, Manthara, has been spoken of earlier. The other one is Śūrpaṇakhā. Had

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she not chanced to see Rāma and Lakṣmaṇa and made advances towards them and not getting the response attempted to kill Sītā taking her to be the cause of their indifference towards her, the Rāmāyaṇa story would have been very different from what it is at present. The chain of events that follow the above ~~event~~ would just not be there. Śūrpaṇakhā came to Rāma and Sītā as a sort of a visitation. The couple that had lost the kingdom lost also the mental peace thereafter.

MANDODARĪ

Lastly among the minor women characters in the Rāmāyaṇa is Madodarī whose sane advice of returning Sītā to Rāma her husband Rāvaṇa does not listen.

CONCLUSION

This is all about the women characters in the Rāmāyaṇa, one of the most fascinating of the epics of the world, one of its greatest of the great treasures, it has fully justified the prophecy about it :

yāvat sthāsyanti girayaḥ saritas ca mahitale

tāvad Rāmāyaṇakathā lokeṣu pracariṣyati

"So long as the mountains and the rivers last on the surface of the earth, will continue to circulate the Rāmāyaṇa story in the worlds".

.....

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THE RAMAYANA AND THE MODERN SANSKRIT PLAYS

-- USHA SATYAVRAT

The Ramayana story has served as a source of inspiration=to poets and playwrights in India from the hoary past to the present day. During the course of investigations the writer of these lines has come across eight Sanskrit plays in the present century itself which has a bearing on the Rama theme. In modern playwrights have given it a form mf and shape as per their own perception of the same which not unoften is coloured by the prevailing circumstances. It is a fascinating study to divine the mind of the creative writers of the present century and see as to how the age-old Ramayana theme has undergone variations in its treatment at their heads. Out of the eight plays available so far, seven are original compositions while the eighth one is the translation into Sanskrit from the Marathi original. Out of the seven original compositions three have the focus on Valmiki the adikavi, the creator of the Ramayana.

A brief description of all the eight plays is as follows :

Bhumikanya

The play was originally written in Marathi by Rama Vitthal Warerkar, popularly known as Mama Warerkar and translated into Sanskrit by Ratnamayi Devi Dixit. It is published by Sitacharan Dixit, Delhi in 1966. The drama has four acts. The main crux of the story has been taken from the Uttara Kanda of the Ramayana. The silent sufferer of torture of Uttara Kanda becomes vocal in the Bhumikanya.

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That is why the Heroine Sita of Bhumikanya says : "For all times to come the whole world will sing the praise of brother Laksmana for serving his elder brother Rama and sister-in-law Sita in the jungle for fourteen long years but may be nobody will ever remember Urmila the real sacrificial soul who though alive, spent in separation all the time as if on live char-coal. At another place she says : "I am the daughter of the soil, whoever tills the soil and has plough in his hand is my brother."

The last lines depicts Sita as a crusader for women's li . Thus she says that I am entering again into the earth not to prove myself pure but I perform this act just to avenge the perpetual insult inflicted on woman-hood. Sita also proclaims that the world does not wor-ship Rama alone but the mantra is complete only when it is uttered as Sitarama. The drama has no Bharatvakya, no happy denouement. That is why the Sambuka episode has been given an altogether a new treatment in the play. When Rama returns from the forest the attendents who include the washerman and his wife want to make sure that the room and the bed in it from where he had left for exile should look exactly as they were when Rama and Sita had left them fourteen years back. The bedsheet had a spot which was covered by the deer skin then, the same thing is done on Rama's return. Rama notices it and is sur-prised that the attendents remember the minutest details even after the lapse of fourteen years. He compliments for this the washerman and his wife. After this the wife of the washerman goes to visit her parents telling her husband that she would be back in a month. There she

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comes across a youngman, a Sudra, a farmer of the name of Sambuka who is harassed by Rsis for continuing to practice penance which he had learnt from his guru who is now no more. The washer woman takes pity on him and assures the terrified youngman to intercede on his behalf with the king and the queen. When she comes back to Ayodhya after spending long after the time promised to her husband she straight goes to king Rama and pleads with him to help the Sudra. She however does not succeed because the king at the advise of the Rajapurohita has decided to punish the Sudra for doing something which he is not allowed by scriptures. She then darts forth to the Sita who agrees to help Sambuka, the young Sudra. On the basis of a kind of relationship that she thinks subsists between her and him (Sambuka) she being the daughter of the earth Bhumikanya and he being the tiller of the soil is Bhumi-putra, the relationship being that of brother and sister. The washerman finds fault with his wife for overstaying the stipulated period and putting up with a young low-caste man. He charges her with infidality for her undue interest in him and ropes in Sita too in the canard, all women being alike. The canard spreads forcing the king Rama to abandon Sita on the pretext of taking her back to some of the places for visiting which she had earlier expressed her desire to him (Rama).

The stage is totally dark for a minute, a streak of lightening appears. Sita is shown entering into the earth. It envelops Sita into itself and again everything is the same. Rama can only utter the words हा सीते हा सीते !

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Surpanakhabhisaram

It is a lyrical play in five scenes by Virendra Kumar Bhattacharya and is published by Sanskrit Pustak Bhandar, Calcutta. It was first published in the Sanskrit Pratibha of the Sahitya Akademi, New Delhi in 1973. The story of the play starts with the singing of a song by Sita and Rama's profuse praise for her melodious voice, Laksmana also joins them. Sita asks Laksmana to bring fruits from the jungle and return quickly. Laksmana gone, Surpanakha enters singing and dancing, her two brothers Khara and Dusana are very much satisfied seeing her in good mood and allow her to rejoice and choose a love partner for herself. She makes advances to Rama who sends her to Laksmana. May be, Laksmana being away from Urmila for so many years falls a prey to her advances. Both have a love affair, though for a very short period. Laksmana disfigures her at the orders of Rama. Both Virupakshi and Vikatasya, the friends of Surpanakha, are surprised that though Laksmana has insulted her (Surpanakha). She is not at all angry with him. On the contrary she (Surpanakha) is grateful and announces that she is fortunate that she could get his affection, though only for a short while. She can never think of a revenge. The whole gist of the drama, the culture of the demon girls, is reflected in the Bharatavakya which is uttered by the heroine, Surpanakha wherein she says :

even a momentary union out of love
may lead to the attainment of the supreme bliss.

The most striking feature of this drama is that it is a love drama, the hero is Laksmana, the heroine Surpanakha. She has two friends - Virupakshi and Vikatasya.

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Strangely enough, Rama plays the part of some one who creates hurdles in the culmination of love among the lovers. Though Laksmana and Surpanakha meet for a short while, they are madly in love with each other. Vikatasya informs Khara and Dusana that Surpankha has gone in for Svayamvara in choosing Laksmana for her husband -

rakseevarasya vakyam hi tathyam evanuvartate/
sarvanika vrnoti adya narashreshtham svayamvara//

p.149, verse 46.

Another amusing fact is that Surpanakha herself admits that she is the daughter of a Sage and sister of the Lord of ~~tkm~~ demons Ravana. The drama propagates widow re-marriage -

kanyahm vidita muneh sucarita rakshahpates ca svasa/
bhartaasin nama chaikada gunivaro daityadhipah sundarah//
Vaidhavyam ghatitam tu bhagyavihitam bhratur bhramad yauvane/
citam me suciram katham na bhavati prematyaye marditam//

p.149, verse 48.

At one place the story of Surpanakhabhisara resembles Abhijnanasakuntal wherein Sakuntala has two friends - Priyamvada and Anasuya. Surpanakha has Virupakshi and Vikatasya. Priyamvada and Anasuya assume Dushyanta and Shakuntala's meeting in a lonely shrub house. Both Priyamvada and Anasuya do not divulge the unwelcome incident of Durvasa's curse. In Surpanakhabhisara both Virupaksha and Vikatasya praise the love affair between Laksmana and

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Surpanakha and rejoice at the Svayamvara type of marriage which is going to take place.

Sakuntala of the Mahabharata argues with Dusyanta that she would marry him only if her son gets the throne, while the heroine of Abhijnanasakuntala is very innocent and there is no mention of any such thing.

Surpanakha of the Ramayana is very vindictive.. She ascribes her insult by both Rama and Laksmana to Sita and vows to drink her blood (first) and the two of them (Rama and Laksmana) in an encircular (later) - tasyas-tayos[illegible] ca rudhiram pibeyamahamahave. But the heroine of Surpankhabhisaram even when disfigured by Laksmana by cutting her ears and nose is not at all angry and says the younger brother had to obey the orders of his elder one Vikatarya says :

katham sakhi nau pranaye vidambita
manan na rusta khala Laksmanam prati

page 163, verse 127.

How come our friend is not at all angry with that wicked Laksmana even while cheated in love. The Surpanakhabhisaram gives a new turn to the Rama story by describing the Surpanakha incident through the insertion of the element of love between Surpanakha and Laksmana which is totally absent in the parent story. Laksmana does not come out too well in that. The author of the present play has attempted to absolve him of some of the blame which sticks to him on account of disfiguring the demon lady who is smitten with love and approaches him to beg him of it. The playwright is even by a conservative estimate is not fare to Rama to whom he ascribes the order to the younger brother to chop off Surpanakha's nose and ears. A novel experiment in describing the Surpanakha incident in new light the play deserves serious notice.

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Ramavanagamanam

It is a lyrical play in three scenes by Vanamala Bhavalkar published by Sanskrit Parishad, University of Sagar, Madhya Pradesh. As Bhavalkar herself admits in the Preface the Story of Rama is very well-known to Indian readers. To make it presentable on the stage she has chosen the most pathetic portion of the same, i.e. the banishment of Rama to the forest for fourteen years. She has used easy but lucid Sanskrit. The story is told only in lyrics. The dialogues in verse are very small and to the point, the musical touch is according to the situation and emotional content is well preserved. The first scene opens with the appearance of a very happy, almost dancing Kaikeyi who has just got to know that Rama is going to be the King early next morning. Her happiness, however, is short-lived as Manthara, her friend and attendent who came along with her at the time of marriage to stay in Ayodhya, remonstrates her for being so foolish and short-sighted that she cannot foresee that when Rama becomes the king Kaikeyi's position in the palace will be like a mere attendent. When Kaikeyi is totally under her spell, Manthara advises her that when Dasharatha comes to visit her at night she should ask for two boons which he had earlier promised to her wherein she should explicitly ask for Bharata's coronation and Rama's banishment to the forest for fourteen years. Under Manthara's advice Kaikeyi enacts the whole drama, is very adament and finally forces Dasaratha accept her demand.

In the second scene, Rama is shown approaching

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Kausalya, his mother, to take leave of her to go to the forest. The mother is stupified. She informs Sita of what has happened. Sita insists that she will also accompany Rama to the forest. Meanwhile Laksmana also joins Rama and requests him that he will also follow him to the forest. Rama is very much satisfied that he has such a devoted wife and emotionally attached brother. The jungle would mean a pleasant experience for him in the company of Sita and Laksmana.

In the last and the final scene, when Rama, Sita and Laksmana have left for jungle, Dasaratha faints. Kausalya laments her lot. Sumitra blesses them. Vasistha at that time appears on the stage and proclaims that Rama had to go to the jungle because the noble people appeare on the earth only to protect the good and punish the wicked:

paritranaya sadhunam vinasaya ca duskrtam

And here ends the lyrical drama.

Vanamala Bhavalkar has a thorough knowledge of Indian classical music. She has indicated the melodies or the Ragas, in which the particular verses are to be sung together with the marking of tune or tala, as for example :

हमीर, यमन, झपताल, काफी, दादरा, सारंग, त्रिताल, पटदीप, पिलु, धमाली, वसन्त, समाज, देसकार, मत्ताल, मांड, कहरवा, आसावरी, एकताल, नायकी कानड़ा, पूरिया धनाश्री, विहाग, अडाणा, शंकरा, केदार, तिलंग, देस, कलावती, तिलक कामोद, सम्पावती, जोगी, दुर्गा, धुमाली, सोहनी, शिवरंजनी, हेमन्त, गौरवाणी, मिश्रपिलु, भीमपलास, तोड़ी, बहार दीपचन्दी, दरबारी कानड़ा, मुलतानी, बागेश्री, तोड़ी, मधुर्कस, मिश्रमांड, मालकंस, भैरवी ।

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Talas

With an equally large number of variety of Ragas, the author has used metres some of which rather uncommon also in her work, such as :

उपजाति, अनुष्टुभ्, पादाकुलक, मन्दाक्रान्ता, हरिणी, वियोगिनी, वंशस्थ, मालिनी, आर्या, द्रुतविलम्बित, विद्युन्माला, शार्दूलविक्रीडित, अष्टपदी, इन्द्रवज्रा, मत्तमयूर, मृगावर्तनी, गीति, वन्यावर्तनी, शिखरिणी, पृथ्वी, हरिणी, वसन्ततिलका, पद्यावर्तनी, स्रग्धरा ।

It is indeed like a magical feat that in such a small play of eighteen pages Bhavalkar has used could employ an unusual variety of Ragas and metres.

Ayodhyakandah

Written by Y. Mahalinga Sastri the One-act play Ayodhyakandah is published in the Sanskrit journal of the Sahitya Akademi, the Sanskrit Pratibha, Vol.IV,No.I,1963.

On account of its title it appears to be based on the Ayodhyakanda of the Ramayana. It, however, is not so. It is a social play pure and simple dealing as it does with the theme of the quarrels of a mother-in-law with a daughter-in-law, a common enough occurrence in Indian households. It is the title that has been taken up from the Ramayana. The family quarrels are like those found in this Book of the Great Epic. In the Ayodhya Kanda of the Ramayana Kaikeyi plays havoc on account of her foolishness with the happiness and the peace of the family. The hero of the play who is made to go to listen to the story (of the Ayodhya kanda) has the feeling that the same (Ayodhyakanda) is being staged in his own house by his mother who is out to destroy the family peace.

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The Ayodhyakanda thus becomes symbolic of the motherly haughtiness, a tendency to find fault with the daughter-in-law, to nag her, to boss over her. The author therefore picks up this very term for his work which purports to pinpoint this tendency. The Ramayana supplies him the title.

Yauvarajyam

The One-act play named Yauvrajyam is written by Jaggu Vakulabhushan. It is published in Samskrita Pratibha of New Delhi in its issue of April, 1959.

The story of the work opens with love sports of Laksmana and Urmila. Urmila indirectly finds fault with Laksmana in that even though he is very much in Ayodhya after the fourteen year exile, he keeps himself away from her. Laksmana relents her and they have love sports to their heart's content. But soon after Laksmana is called by King Rama. Laksmana thinks that the attendent has come to fetch him by mistake. Rama might have asked for Bharata or Satrughna but the attendent is sure that Rama has specifically asked for Laksmana. He approaches the jewel-studded palace of King Rama and Queen Sita present. At the gate Laksmana notices them engrossed in intimate talk. He hesitates to enter. Meanwhile, Royal mothers Kausalya, Kaikeyi and Sumitra enter from the opposite door. Rama bows to them and asks them as to how it is that they have come without any intimation. The mothers say that they are ever eager to see him. Rama tells them that it must be a case of the policy for he had himself wanted to consult them about an important thing. He had the good fortune of having Laksmana

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by his side in the jungle all the fourteen years but now entered the jungle of administration he feels that he had left alone. He wants one of brothers as Yuvaraja, the Crown Prince to be to help him by any side. To this Kaikeyi says Laksmana alone, by virtue of his loyalty and service to him during the fourteen year exile, deserves this honour. Sumitra, however, favours Bharata because he had declined the throne when offered to him. Bharata is called. After a lot of persuation he is placed as Yuvraja, the Crown Prince. Just then appears Vasistha, who takes them all to the coronation Hall where Bharata is anointed the crown and Laksmana Prince as the most trusted attendent of Rama. Bharata utters the Bharatavakya and on a happy note the play comes to an end.

The lively description of two innovations is the most striking feature of this play. One of these pertains to reunion of Laksmana and Urmila and the indirect expression of their emotions, second Bharata's coronation as Crown Prince.

Prasantaratnakara

Published by the Sanskrit Sahitya Parishad, Calcutta in 1939, this nine Act play is described by its author, Kalipada Tarkacharya as a play which is according to him, an experiment in a new dramatic technique. The play is based on the story as related in the Ayodhya-Kanda of the Adhyatmaramayana. It has also for its basis, the Krttivasa Ramayana of Bengal. The author has, no doubt, so transformed the character of the hero and has so thoroughly changed the incidents connected with him that he seems

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to have assumed a new form at his hands. The present play bears an indelible imprint of the author and though based on an old and hackneyed theme, has sufficient originality in it to interest the present-day critic. The turns and twists which have been given to the story, make it look refreshingly charming. One of its notable characteristics is the total absence of prakrits. All the characters in it use Sanskrit.

As young sturdy Ratnakara goes door to door in search of food which is ~~xxxxv~~ denied to him, he wants to commit suicide. The moment he is trying to put his thoughts into practice he hears the cry of a woman, who is being oppressed by a dacoit. Ratnakara rescues the lady, the dacoit, leader becomes impressed with his unparallel courage and employs him as the deputy leader of his gang. When Cyavana, the father of Ratnakara comes to know how his son supports the whole family he commits suicide. In the last and Ninth act is described the death, one by one of Ratnakara's mother, wife and son. This completely transforms Ratnakara. Once again he tries to end his life but 'Sumati' appears on the scene and consoles him. After this Narada comes from heaven and gives Diksa to him (Ratnakara), who from that time onwards, begins to lead a pure and pious life.

The author attaches great importance to the free style alliteration and rhyme in his songs which abound in his work. They are racy and crisp. In another of his plays he calls a song as the last limit for all the good things of the world.

gitamloke sarvasaubhagya sima/ [1]
xdikavyodayam

1. Naladamayantiyam, First Act, p.2.

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Adikavyodayam

It is the second play in Valmiki series, written by Mahalinga Sastri. It was published in 1963 by Sahitya Candra Sala, Tiruvalangadu, Tanjavur Dist.

The gloomy clouds of the story of Sita's banishment gather thick on the background and clear out only in the concluding part of the play. The hero of the play is "Adikavya" itself. The play describes the "Udaya" of the "Adikavya", the first poem in world's literature. The most important incident is where Lava and Kusa recite melodiously the story of their own forefathers. The Ramayana recitation being over, both wish to study its effect on the minds of the people of Ayodhya. Finally Rama expects Valmiki to present his sons to him formally on public. The appearance of Narada in the scene brings sunshine in the gloom. Sita herself emerges from the left up mother earth in place of the golden image instead at the Asvamedha sacrifice. By degrees the spectators realise that instead of the golden image, the real Sita is restored to Rama. And that is a happy ending of the Asvamedha, Rama united with his wife. The people of Ayodhya greet Sita as their queen with worshipful & supplication. The golden image itself is recovered later and installed in a temple by the enthusiastic public for common worship.

Valmikisamvardhanam

Written by Visvesvara Vidyabhusana Kavyatirtha and published by Prof. Dhyanesh Narayan Chakravarti of the Rabindra Bharati University in 1967, it is the third play in Valmiki Series, as the playwright himself admits.

It is the story of a dacoit called Ratnakara. He is

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ignorant of the lofty ideas of human philosophy and his livelihood is to deceive, cheat and kill people. Once when Brahma and Narada are held captives by him, they preach him the real knowledge. For the dacoit the touch of these two sages, even though for a short time, makes him Sage Valmiki out of a dangerous dacoit. He is the same person who after becoming Valmiki sings the immortal song of the Ramayana. This small plot runs into twelve Acts. The two innvations of the playwright are : Nisada approaches Valmiki and begs him that he may be relieved of the curse which the sage pronounced on him. The sage feels sorry for the poor hunter and repents for his cruel act. Second the appearance of the Goddess of learning telling him that it was she who forced him to pronounce the curse and he should not feel responsible for that. The play ends on a happy note with a song by Narada as Bharatvakya.

CONCLUSION

All these plays discussed above are a pointer to the hold the Rama story still has on the creative mind of the modern Sanskrit-writers. They like to re-tell or certain prominent incidents of the main narrative, but with a difference, imparting into them something of their originality and innovativeness. An in this they are not unique, scores of their predecessors in the ancient and medieval periods having attempted the same earlier. The difference in their case is that they have not only bring brought within their creative compass the Rama story or certain incidents of it but also the creator of

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it, the Adikavy Valmiki. It is a fascinating experience to see as to how the compass gives a new shape and orientation to the age-old narrative as also as to how it is shaped to give expression to new social concepts by re-telling the old incidents.

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RAMAYANA

FOREWORD

I have great pleasure in introducing to the Dumb audience and listeners unpictorial presentation of Ramayana by international painter Ms. Rajalakshmi Hummel who has spent years on Indian philosophy including its spirituality.

The Ramayana is an epic which has inspired generations of mankind for thousands of years. It is a universal narrative which has transcended barriers of time and space. The Rama story is as well known in Buddhist tradition which has its own version as it is in India. It is met with in all its forms of literature, classical and performing arts and folklore. It has been translated in almost all the major languages of the world. The Harappa seals depict Vishnu reclining on the primordial snake Ananta (Rest) in the middle of the ocean. Ramayana mentions Rama as the seventh incarnation of Vishnu (Rama + ayana = path) in the series of 10 incarnations. On account of its huge moral significance, it is considered to be a classic for all times.

The Ramayana begins with the appearance of the sage Narada on the Mt. Meru, the hermitage of the exalted and the guru of the celestials, former about a man on the earth who is endowed with qualities which make him a role model. The former answers it is Rama who has all the qualities which any human being must have - like the Earth had recorded. The account of the life of Rama from birth to coronation is interspersed with philosophical discourses, stories, anecdotes. The Ramayana is important not for the story but for the message it provides. Any story would do this. This important message is what is needed in the present day human society. It is in dire need of.

Rama is an epitome of all virtues - an ideal son, an ideal brother, an ideal husband, an ideal warrior and an ideal ruler. He should be the model even for the present generation to have been the role model for the past generations.

This epic is chosen by Ms. Rajalakshmi Hummel who has chosen to decorate it's life illustrating it with her artistic sketches. The readers have their own world for him; he is free to fly along with the words. The story which is presented to him in short paragraphs is decorated with appropriate sketches with apt gestures and costume. Be it for a novice or a child or non-Hindu in Hindu culture or in any language, it deserves warm welcome. With pictorial representation side by side the story becomes easily intelligible to a common man

(in brief)

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RAMAYANA

FOREWORD

I have great pleasure in introducing to the Doors of our and children the pictorial presentation of the Ramayana by the eminent painter Ms. Rajashri Hemmadi who has been years in India has deeply imbibed its spirit.

The Ramayana is an epic which has inspired generations of mankind for thousands of years. It is a universal narrative which has transcended barriers of time and space. The Rama story is as well known in Southeast Asia which has its own versions apart as it is in India. It is most vibrant in all its forms of literature visual and performing arts and folklore. It has been translated in almost all the major languages of the world. Dr Harprasad Shastri's rendition of the Ramayana in his mother tongue Gujarati spread the message in the masses in a very simple and yet moving manner.

(Rest)

Valmiki's Ramayana means the path of Rama (Rama + ayana = path) the path which is not only for human accomplishment of the highest human aspirations, it is an ideal to be achieved for all times.

The Ramayana begins with the sage Narada on the Ganga, the former about a person in the earth who is endowed with qualities which make him outstanding among all men. The latter answers it is Rama who has all the qualities which every human being should have and should cherish and practice in his life. The account of the life of Rama is sure to inculcate in the readers a sense of values and principles. The Ramayana is important not for the message it provides. Any story would do that. This is important because of its ethical contents, something which the human society is in need of.

Rama is an epitome of all virtues - an ideal son an ideal brother, an ideal husband, an ideal warrior and an ideal ruler. He should be the model even for the modern generation which has been in role models for its existence.

(ex brief)

This artistic idea of Ms. Rajashri Hemmadi has chosen to depict Rama's life illustrations with her artistic sketches. The readers have to see the work from her point of view; how she has portrayed the story which is presented in short paragraphs is left to the appropriate sketches with apt gestures and emotions. Being a non-professional work of this kind not only in Hampi but in any language, it deserves warm welcome. With pictorial representation side by side the story becomes easily assimilated to a common man

pleasure and devotion. This is the prediction of Brahma:-

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who many years not known each other. But a great service
done Ms. Rozalia has done by the propagation of Ramayana
~~Declaring in Hungarian~~ for which she deserves full thanks.

Dr. S. V. Shastri
Professor of Sanskrit (Retd.)
University of Delhi,
Ex-Vice-Chancellor,
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HOW THE RAMAYANA BEGAN

----------Satya Vrat Shastri

There is a wellknown saying in Sanskrit : Rāmādivad vartitavyam na Rāvanādivat, one should conduct oneself like Rāma and the like and not Ravana and the like. While Rāma and the like are epitomes of virtuosity, Rāvana and the like are those of depravity and degradation to the point of being designated demons in spite of their noble lineage and high learning, Rāvana, the chieftain of them, himself being the son of the sage Pulastya and master of all the four Vedas. The Rāmāyana depicting the life of Rāma purports to uphold morality and ethics. A combination of the two words Rāma and ayana, the latter meaning path--the same word as is found in dakṣināyana and uttarāyana--the Rāmāyana literally means the "path of Rāma". What is this path which Vālmīki describes ? Why should have Vālmīki picked up Rāma only for delineation in his poem ? The answer to these questions is found in the conversation between him and the divine sage Nārada which marks the threshold to his work. Vālmīki does not come straight to Rāma. He is shown to be in the quest of one in his time--mark the word sāmpratam, now, in the world, loke who is endowed with myriad qualities which he spells out in clear terms. The ideal man of his vision, he thinks, is one who is crowned with qualities, is brave, is knowledgeable about duty, is grateful, is truthful, is firm in vow, is of good character, is engaged in the welfare of all beings, is learned and capable, is lovely to behold, has control over himself and his anger, is endowed with splendour, is devoid of malice and is such that when he flies into anger in battle even the gods would be scared of him. Nārada realizes that the qualities that Vālmīki would like to see in his ideal man are not to be met with easily, they are rare, durlabhāh. But then the earth is not devoid of a man who is endowed with them. There is one among the teeming millions on this vast planet called the earth who does have these qualities and more. Since he is cognizant of the goings on in the three worlds, he already has in his mind the name of such a person. So with alacrity, prahṛṣṭah he proceeds to answer Vālmīki's query as soon as he finishes it. And he when speaks of such a person, it is not just an outburst. He has carefully assessed the person and is giving his well-considered opinion on him , vakṣyāmy aham buddhyā. His assessment he ensconses in twelve stanzas. He is very minute in his analysis, not missing any point in the ideal person making him a paragon of all virtues. It is a good case study as to what qualities

pleasure and devotion. This is the prediction of Brahma:-

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the thinkers and intellectuals of ancient India wanted their heroes, particularly the best ones among them, to possess. It is interesting to note that a good physical appearance is one among them. ~~This is counted one among the myriad qualities of an ideal hero.~~ This goes well with the perception : yatrākṛtis tatra guṇā vasanti, where there is a good physical appearance, a good figure, there reside qualities. Since Nārada proclaims Rāma of the Ikṣvāku race as the hero Vālmīki was looking for, he describes him, in answer to Vālmīki's query about a hero who is alone ever lovely to behold, एकप्रियः as symmetrical with well-proportioned limbs, lustrous and possessed of auspicious marks, समः समविभक्ताङ्गः लक्ष्मीवान्-शुभलक्षणः with shining complexion स्निग्धवर्णः, with beautiful and graceful forehead शुचिः सुललाटः. Though handsome, प्रियरामः he has to be powerful वीर्यवान् mighty सविक्रमः and the slayer of enemies शत्रुनिकर्षणः, qualities which his stout physique must reflect. He has to be manly even in his looks. Rāma fulfils this requirement. He is broad-shouldered has plum shoulder-blades गूढजत्रुः, has arms going down the knees प्राजानुबाहुः has well-developed chest महोरस्कः and has expansive eyes विशालाक्षः, a description which must have been at the mind of Kālidāsa in his description in his Raghuvaṁśá of Dilīpa as व्यूढोरस्को वृषस्कन्धः शालप्रांशुर्महाभुजः and of Raghu as युवा पुमान् व्यायतबाहुरंसलः कपाटवक्षः परिणद्ध-कन्धरः, while Vālmīki has महोरस्कः, Kālidāsa has व्यूढोरस्कः and कपाटवक्षः, while Vālmīki has गूढजत्रुः Kālidāsa has वृषस्कन्धः and परिणद्धकन्धरः, while Vālmīki has प्राजानुबाहुः Kālidāsa has महाभुजः and युग-व्यायतबाहुः. There is difference only in words. The idea is the same.

As for the qualities of head and heart, Rama is ~~described~~ restrained, learned, patient, self-controlled, majestic, duty-knowing, firm in promise, always engaged in the good of the subjects, renowned, knowledgeable, pure (in body and spirit), obedient (towards seniors), well-versed in self-knowledge, Prajapati incarnate, blessed with prosperity, the destroyer of enemies, the protector of living beings and of Dharma, the duties of ~~the class~~ his class and his kinsmen, well-versed in the profundities of the Vedas and the Vedangaas, the disciplines (and/ auxiliary to the Veda, archery, the dicta of all the sciences, brilliant with good memory, the darling of all, upright, proficient and not of low spirits. He is resorted to by the good people as is the ocean by the rivers. He is noble with equal regard for all. In depth he is like the ocean; in fortitude like the Himalaya; in prowess like Visnu, in personal attractiveness like the moon; in anger like the fire at the time of Dissolution, in forgiveness like the earth, in gifts like Kubera and in truth like Dharma in different form.

It is no wonder then that Valmiki should have been commissione to describe the life story of such a man.

pleasure and devotion. This is the prediction of Brahma:-

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It is worth noting here that when Vālmīki was preferring his query to Nārada he had no idea--there is no record of it in his work--of composing a work on him. It was an innocent query to a sage who is expected to be more knowledgeable with his unrestricted movement in all the three worlds. Even after Vālmīki's query had been answered, he did not develop any desire to take up for description the life of the person of his vision. He was asked to describe it in full by no less a divinity ~~Brahma~~ than Brahmā, the Creator, himself who made a sudden appearance before him taking him all by surprise :

रामस्य चरितं कृत्स्नं कुरु त्वमृषिसत्तम

The command of Brahmā had come after the episode of Krauñcavadha, the killing of the male one of the Krauñca couple when in the act of love-making when a hunter had pierced it by his arrow at which the female one had cried out in writhing agony prompting impulsively the passing by Vālmīki into pronouncing the dealiest and by now all too well-known curse

मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः

May you never get respect (in society) ever and ever in that you brought down one of the Krauñca couple when overtaken with passion. This episode intervened the close of the conversation with Nārada and the appearance of Brahmā. This had so upset the sage that out of the depths of his bestirred heart some (imprecatory) words, just reproduced, came out in an unprecedented rhythm setting the sage athinking himself as to what he had uttered : किमिदं व्याहृतं मया ?

Vālmīki was still absorbed in the episode of the Krauñcavadha when he faced Brahmā; his mind still intent on what he had seen तदहृतेनैव मनसा वत्मीकिरवर्तत मारिषः

It may be mentioned here that Nārada while speaking to Vālmīki of Rāma as the embodiment of the qualities of his (Vālmīki's) description had recounted in brief outlines his life story as well giving the impression of the condensed version of the great epic.

While commissioning Vālmīki to describe the Rāma story Brahmā refers to this outline story. He says to Vālmīki that he has to take up for delineation all that Nārada had told him and more. It is through His grace that everything concerning Rama, all that is known about him or otherwise, will be all too clear to him. Even the most intimate incidents in his life he would know. He just has to start working on it. He has chosen, He tells him, even the metre for him. It is the self-same ~~metre~~ one which is going to be known by the name Śloka and no other श्लोको भवतु नान्यथा through which he had expressed his grief. It was because of His wish that

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the words uttered by him in intense grief had escaped his lips:

मच्छन्दादेव ते ब्रह्मन् प्रवृत्तेयं सरस्वती

Now that that type of composition has come out of him, which to him might have been an enigma but which, however, was not that being the intent of the Creator Himself as explained by Him, it is for him to start composing in it now, it being not just metrical ; it also being set in a rhythm which can go very well with a stringed instrument with the same number of syllables divided in quadrants :

पादबद्धो ऽक्षरसमस्तन्त्रीलयसमन्वितः.

With this departs Brahmā and Vālmīki starts composing his work.

It may be pointed out here that there are three episodes before the actual composition of the Ramayana :

(1) The conversation between Vālmīki and Nārada, (2) the slaying by a hunter of the Krauñca bird and (3) commissioning of Vālmīki by Brahma for describing the life history of Rama.

It is worth pondering as to why these episodes should have been introduced before the actual start of the work. Coming to the first episode, it looks rather strange that it should begin straight with a query by Valmiki to Narada about a ~~print~~ person in his time who is endowed with qualities that he lists. That must have been so is indicated by the tiny word paripraccha in the context of Valmiki preferring the query. The prach with pari means counter-questioning, vide the Bhagavadgītā : तद्विद्धि प्रणिपातेन परिप्रश्नेन सेवया . Now, counter-questioning presupposes questioning. What it was is not recorded in the text but which can well be inferred. The normal course would have been something like this : Narada would have descended onto the Āśrama of Vālmīki and he would have been received by him with full honours. He (Nārada) would have told him that he is coming to him as he is wont to move about here and there after visiting a number of places where he had met many people and seen many ~~places~~. To this Valmiki must have x counter-questioned : Was there anyone among the people he had met or would have come to know about in this world, loke, which would make him the best among men. To this Nārada would have replied, as indeed he did, that there is one Rāma , the scion of the Ikṣvākus who answers his description of qualities. To corroborate his statement he recounted in brief the main events of his life thus laying the groundwork for the theme of the Rāmāyana.

For any work the first priority is the selection of its theme. In the case of the Rāmāyana, it is interesting to note, it was ~~not~~ not for Vālmīki to do it. As a matter of fact, he had no idea of it. It was Brahmā who did it for him. This is the interlink between the three episodes: Nārada recounting it, Brahmā selecting it for Vālmīki

pleasure and devotion. This is the prediction of Brahma:-

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and Vālmīki composing his work on it. Between the two episodes, that of conversation between Vālmīki and Nārada and Brahmā's appearance before Valmiki and commissioning him to write the life story of Rama, the episode of the slaying of Kraunca (Krauncavadha) is thrown in. The purpose of which seems to be to bring out the creative artist in Valmiki . This also shows how sensitive Valmiki was, just the type the creative artists are. The best in the artist comes out when his sensitivities are stirred. And this is precisely what happened in the case of Valmiki. He got so emotionally surcharged that the Kraunca-killing incident became the sole preoccupation of his thoughts after the gruesome event. He went on speaking about it to his pupil Bharadvaja and other disciples. Even when Brahma was in front of him, as pointed out earlier, his mind remained engrossed in it. That was the mental state in which he was asked to compose a work on the Rama story. And certainly it could not have been better. The story with its frequent bouts of grief precisely required this type of mindset which was stricken with grief. If a person could be totally involved in an ordinary mundane incident, he could be equally totally involved in other similar incidents. And, it needs no emphasis, to say that with total involvement comes out the best artistic creation which transcends time and space and which lasts on the earth as last the rivers and mountains.

A question is : Why was it necessary for Valmiki to develop a mindset which was stricken with grief before being asked to delineate the story of Rama ? The answer to this lies in the nature of the story itself. All its main incidents are enveloped in it. Dasaratha goes to a forest and unwittingly hits at a young lad Sravana, the only support of his blind parents who on losing him imprecate him with the loss of his life through the grief of his son which he has to suffer when ~~xxxxx~~ his son whose coronation he had fixed the following day has to proceed to forest in exile for fourteen years under the machinations of his ladylove on whom he had fawned but who would just pay no heed to his entreaties Bharata is stricken with grief on coming to know of the news of death of his father and the exile of his brother. All that he swears by to prove his innocense in all that had happened in his absence melt, and even the heart of Kausalyā who felt tragically cheated as it were in seeing ~~xxxxxxx~~ her son not installed as the king, an opportunity she had been looking forward to after having been sidelined by her husband, even though occupying the position of the Chief Queen officially, for her redemption. Highly moving is the incident of Bharata's return from Citrakuta on his failure to persude Rama to return to Ayodhya and accept the kingdom with a par of sandals and placing them on the throne in the dress of a mendicant in a village Nandigrama outside Ayodhya, the capital. The grief in the story

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runs on. Even while living the life of recluses, the threesome, Rama, Laksmana and Sita come to grief with Surpanakha chipping in prompting Laksmana to chop off her nose and ears when she ponced upon Sita in the idea of her being ~~hxxxxxxx~~ the impediment in her ~~xxxxxxx~~ unsuccessful seducing of the latter's husband, leading ultimately to a long period of revenge resulting in ~~the~~ endless battles with the demons which saw Khara and Dusana and their vast hordes perish and the abduction of Sita by the wily Ravana which made the heart-broken brothers Rama and Laksmana go about from pillar to post to look for her in the course of which they ~~are~~ called upon to perform the cremation of their unknown ally, the eagle Jatayus who had collapsed goving fight, even though worn out by age, to the mighty demon Ravana but who could manage continue breathing only to break the sad news of Sita's abduction to her husband and the brother-in-law. Then comes the Sugriva-Valin episode. The (monkey) brothers fight a fierce duel but when one of them falls, the other cries relentlessly. And then comes the great battle of Lanka where one hero after another falls engulfing the entire demon household in grief. In Rama's camp Laksmana is mortally wounded breaking Rama to the point of losing all equanimity which had till then been his forte. Confined to the Asokavatika Sita suffers all indignities and humiliations and deceptions like being shown the dead body of Rama which, had it not been the intervention of Trijata, would have led her to lose her life. In the last scene of the battle Ravana falls and Mandodari cries. So does Vibhisana. And then comes the most heart-rending of the scenes : the ~~fxre~~ fire ordeal of Sita. It is not the end of the grief for her. She is sent into exile, this time under the orders of her husband under attack from his people for accepting her back in spite of her having ~~been~~ lived in a demon's house. The sad story has the curtain drawn on it with the second test to which the hapless lady is put in a full assembly at the time of the horse sacrifice to prove her fidelity for the secondtime. She closes her eyes, utters her vow of fidelity three times. The earth parts, comes out with a throne, puts Sita on it and goes down. Sita is entombed in the earth. That is the Rama story or for that matter the great story of Sita : Sitayas caritam mahat.

Is not it the case that the grief which had started out flowing with the slaying of the Kraunca bird continued flowing till the entombment of Sita ? Was it not proper therefore to prepare Valmiki ~~to~~ mentally for all that was to follow ?

A requirement for a creative composition , apart from the other two, the theme and the sensitivity, is inspiration which is what is provided by the Brahma episode, which the sceptics may dismiss as a mere myth with no basis in reality. The question

pleasure and devotion. This is the prediction of Brahma:-

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is not whether there is a deity called Brahma or not. The question is that of divinity, the inspiration emanating from an invisible source. One does not have to go to ancient texts in proof of it which one can find in one's own life time experience. The writer of these lines is tempted to recount his own experience in the context of his own two works, the Srigurugovindasimhacaritam and on the life history of Guru Gobind Singh, the Tenth Sikh Guru amd the Sriramakirtimahakavyam on the Rama story of Thailand called the Ramakien therein. In both the ca es verse after vetse rolled in with no effort whatsoever. In the case of the second work no change was effected in the text, not even a syllable or a letter changed in the course of the two thousamd stanzas not necessitating the preparation of the Press copy, the draft copy itself serving the purpose, a fact which when revealed to one of the greatest Oriya writers and orators of the time Prof. Gouri Kumar Brahma made him go into a trance and remark : Professor, you did not write the work. Some divinity positioned itself in you ad made you write it. How correct he was ! Such unusual things never happen without divine intervention. When this could happen to me, an ordinary individual, how come then it could not have happened to a sage like Valmiki ? Brahma episode merely symbolizes a mystic experience, call it the divine inspiration .

One thing about the Rāmāyana that needs to be stressed here is that it is not mdrely a piece of poetry; it is a song, a rhythmic number which could be sung, as said earlier, to the accompaniment of a stringed instrument/s. Not that it could be sung, it actually was sung in the time of Valmiki himself at least two times, as the text itself records. After Vālmīki had composed it, he started thinking of somebody whom he could teach it. Just then came along Kuśa and Lava, the two sons of Rāma, significantly called Kuśīlava, a term signifying an actor in later literature. They picked it up from him and sang it as premiere of it as it were, before the sages invited in the forest to listen to it. So immensely pleased were they with it that they showered the young ones with all kinds of frugal presents they had with them, the deer skin, the lion cloth, the birch bark, the staff and so on. The premiere was followed by the final show at Ayodhya at the time of Rāma's horse sacrifice ~~on~~ in the ritual affording Rāma a little bit of rest and leisure. It was during some of these recesses that the Rāma story which the young ones had been asked to sing by Vālmīki that had caught the ears of Rama.

This was the finale of the work which has continued to inspire generations of mankind for thousands of years. Its story is pan-Asian, every country of Asia claiming it as its own under its own name and theme-variations. It is Ramavatthu in Myanmar, Phra Lak Phra Lam in Laos, Ramakien in Thailand, Ramaker in Kampuchea and Hikayat Seri Ram in Malaysia and Rāmāyana

Rama Image in mind

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Kakavin in Indonesia. Michelet, the famous French historian is very right describing it as early as 1884 in the following words : "Whoever has done or willed too much let him drink from this deep cup a long draught of life and youth... Everything is narrow in the West--Greece is small and I stifle, Judea is dry and I pant. Let me look forward to lofty Asia and the profound East for a while. There lies my great poem, as vast as the Indian Ocean, blessed gilded with the sun, the book of divine harmony wherein is no dissonance. A serene peace reigns there in the midst of conflict, an infinite sweetness, a boundless fraternity, which spreads over all living beings, an ocean of love, of pity, of clemency."

This is the Ramayana of Valmiki coming into being under the most mysterious of the circumstances with an awakening to its beauty and grandeur from an emotionally surcharged sensitive heart with a total involvement in it. The Ramayana transcends time and space and is a piece of world literature now.

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RAMAYANA AND MAHABHARATA - A CONTRAST IN SPIRIT

by

Dr.Satya Vrat, Delhi.

The two great epics - the Ramayana and the Mahabharata have so many things in common that they have always been grouped together under the popular name epics. Both the works are bulky beyond all proportions, both are attributed to legendary authors, both have a halo attached/which not even the passage of milleniums has diminished and both enjoy a popularity and esteem that has no parallel in the literary history of the world. But even inspite of so much of similarity there lies a vast chasm that separates the two. The Ramayana is a Kavya and the Mahabharata is an itihasa. This is perhaps the fundamental difference between the two and the other minor differences are only a corollery to it. As the Ramayana is a Kavya it has all the grace and charm of it all along the tradition it has been proclaimed an Adi-Kavya first of the galaxies of poems that were to come later on. It has served as an inspiration to the poets like Kalidasa who have consistenly and persistently tried to approximate Valmiki in exuberance of expression and fineness of thought. As a piece of poetic art Ramayana stands supreme. "Not withstanding the wilderness of exaggeration and hyperbole through which the reader of the Indian epics has occasionally to wander, " Says Monier Williams, "there are in the whole range of the world's literature few more charming poems than the Ramayana". Cosmogony and theogony, folk-lore and tradition, mythology and history have all formed part in the weaving of the mighty web and the work of magic drapery evolved by Valmiki. While speaking of the poetic excellences of Valmiki Mr. M. Krishnamachariar says, "These excellences of though and expression have gained for Valmiki the highest place in the pantheon of the world's poetic geniuses. Wherever you roam over the vast continent of India, be a peasents' hut or a lord's parlour, the story of Rama is familiar and is listened to with pleasure and devotion. This is the prediction of Brahma:-

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Yavat Sthasyanti girayah
Saritas ca mahitale
Tavad Ramayana - Katha
Lokesu pracarisyati

And how this prediction has come true !

While the Ramayana as a Kavya has a well knit ~~plot~~ theme, the Mahabharata, though apparaently dealing with the particular topic of the battle between the Kauravs and the Pandavas has many subsidiary legends which can safely be torn asunder from the main narrative without ~~the~~ in any way injuring the story. The Mahabharata in a way is a great highway where innumerable by-paths merge and lose their identity. It contains a book-load of moral and didactic matter and whole philosophical treatieses in Bhagavad-gita and the Anugita and has a volume which exceeds both Eliad and Odyssy put together. The contrast between the Ramayana and the Mahabhrata has nowhere been so vividly brought out as in the chapter 'The Epics' in the Cambridge History of India Vol.1 by Washburns Hoppkins:-

" But Ramayana differs essentially from the Mahabharata not only in its style but in its spirit. It's most spirited scenes before the epic plot begins After the introduction in the history of Sita, Rama, and Ravana ~~turgidit~~ turgidity replaces tragedy and descriptions of scenery and sentimentality take the place of genuine passion. The didatic overload is indeed

but in this epic the note of savage lust and passion which is the charm of the Mahabharata, as it reveals the childish laments and pious reflections of Rama whose foes are demoniac spirits while his allies and confidents are apes. It is a polished fantasia, in the first example of the Kavya or artificial poetry which appeals to the Hindu taste much more than does the roughness of the great Epic. Ramayana ~~is~~ in truth is artificial in both the senses, for one cannot possibly believe ~~it~~ the story; whereas the Mahabharata makes its tale real and one believes it as one believes the Achemenians overthrew Troy however embellished the account may be. The fact is that the

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great epic is a more human document after the appeal of religious sincerety in the primeval hymns of the Rgveda".

Dr.Ravindra Nath Tagore also contrast the Ramayana and the Mahabharata in his age of Kalidasa thus :-

There is far more of thought in action than in the Ramayana, far less of thought in repose; the one pictures a time of gigantic ferment and disturbance; the other as far as humanity is concerned, an age of equi poise, order and tranquility

The Ramayana and the Mahabharata are the two facets of ancient India. One is tranquity; the other is turbulance.

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THE RAMAKIEN AND THE VALMIKI RAMAYANA -- A STUDY IN COMPARISON

-- Prof. Satya Vrat Shastri
Pandit Manmohan Nath Dar
Professor of Sanskrit,
University of Delhi,
Ex-Vice-Chanceller, Shri
Jagannath Sanskrit University,
Puri, Orissa, India.

A neighbouring country Thailand has intimate religious, linguistic and cultural ties with India that go back to hoary past. Emperor Asoka is said to have sent two of his emissaries here, the monks Sona and Uttara as part of his mission to propagate Buddhism in countries far and near. They are believed to have introduced Buddhism into Thailand. They are said to have landed at Nakhon Pathom, Nagara Prathama, the First City, so called perhaps to commemorate that event and delivered their first sermon at a site where a Chedi now stands as a memorial. Tradition has it that at the very first sermon the monks converted to Buddhism a few thousand people from among the 20,000 present. The Puranas mention Indian ships laden with merchandise touching the ports in Suvarnabhumi which in all likelihood included Syamadesa, Siam, as Thailand was known then. Due to contact with the Khmers who were highly Hinduised people the Hindu religion as well as the Sanskrit language found their way into Thailand. So profound was the impact of both that much of that is noticeable even now. Quite a large part of the vocabulary of Thai is Sanskritic. In the words of Dr. William J. Gedney who made an in-depth study of the spoken Thai from the point of view of Indic content in it in his masterly Dissertation "Indic Loan Words in Spoken Thai" (Yale University Ph.D. thesis,

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1947) 'there are as many words of Indic origin in spoken Thai as are Greek and Latin words in spoken English'. It is in line with this that a big corpus of the names of persons as well as of cities and towns in Thailand is found to be of Indic origin.

The two national epics of India, the Ramayana and the Mahabharata, particularly the former, have excercised powerful influence on Thai life. The Ramayana, called the Ramakien is wovan inextricably into the Thai social fabric. If there is any truly Asian epic, it is the Ramayana which was fittingly described by Michelet, the French historian, as "a great poem, as vast as the Indian ocean, a book of divine harmony". Every country of Southeast Asia has contributed to it, reshaped it, adapted it to its situations and traditions and adopted it as its own. Religion has been no bar to it, predominantly Muslim populations in countries like Indonesia enjoy its nightlong performances.

The Ramayana in Literature

A peculiarity of the Ramayanic literature of Thailand is the total ignorance of the word Ramayana. Equally unknown is its creator, the poet Valmiki. The name of the Ramayana that the Thais are familiar with is Ramakien, a changed form of Sanskrit Ramakhyana according to others. It was not until the reign of king Rama VI of the present ruling dynasty who gave a scholarly exposition of the origin of the Ramakirti that the Thais came to know of the Ramayana and its author Valmiki, particularly the learned among them who took interest in Thai

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The two national epics of India, the Ramayana and the Mahabharata, particularly the former, have excercised powerful influence on Thai life. The Ramayana, called the Ramakien is wovan inextricably into the Thai social fabric. If there is any truly Asian epic, it is the Ramayana which was fittingly described by Michelet, the French historian, as "a great poem, as vast as the Indian ocean, a book of divine harmony". Every country of Southeast Asia has contributed to it, reshaped it, adapted it to its situations and traditions and adopted it as its own. Religion has been no bar to it, predominantly Muslim populations in countries like Indonesia enjoy its nightlong performances.

The Ramayana in Literature

A peculiarity of the Ramayanic literature of Thailand is the total ignorance of the word Ramayana. Equally unknown is its creator, the poet Valmiki. The name of the Ramayana that the Thais are familiar with is Ramakien, a changed form of Sanskrit Ramakhyana according to others. It was not until the reign of king Rama VI of the present ruling dynasty who gave a scholarly exposition of the origin of the Ramakirti that the Thais came to know of the Ramayana and its author Valmiki, particularly the learned among them who took interest in Thai

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classics. As for the people in general, they are still blissfully ignorant of the original name of the epic and its creator.

The Ramayanic influence on the culture of Thailand has found expression in three distinct forms, i.e. in literature, in dramatics and in painting and sculpture. Although the introduction of the Ramayana into Thailand can be traced back to a date as early as the 13th Cen. A.D. it is nevertheless, not until the beginning of the Ratnakosinra period (about 1781 A.D.) that the glory of Rama came to be expressed in beautiful epic poems. The influence of the Ramayana in those early centuries is noticeable in the names of kings and nobles and in literary excerpts. The honour of being the first poet of the Ramakirti belongs to Taksin the Great, the king of Thonburi who put in verses some events of the great epic which are still extant. The credit of giving a comprehensive account for the first time of the Rama story, however, goes to king Rama I (1782-1880), the founder of the present ruling dynasty. He produced a voluminous work of some ten thousand stanzas covering all the incidents from the origin of Rama's dynasty to the story of his two sons. King Rama II (1809-1829 A.D.), his son and successor, gave the story the form of a drama, a much shorter version than that of King Rama I and consequently easy to put on stage. It began to be played as a mask which with its gaudy dresses of the actors and the actresses, the rhythmic movement of their delicate forms and the sweet melody of its catching music still has great appeal to the people and is considered by them as the best Thai dramatic poetry.

It may be pointed out here that the first literature produced

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for the mask dates back to the Ayuthaya period (1349-1647 A.D.). But like so many Ramayanic plays the poet depended on some solitary events of the Ramayana and showed no evidence of continuity the like of we find in the later work of King Rama II.

But long before the work began to be staged, there was in vogue in Thailand a certain kind of play known as Hnang meaning hide or skin in which all Ramayanic figures were cut out of hide, painted in their characteristic colour so that every Ramayanic character possesses a distinctive colour of his own Rama being green, Laksmana golden, Hanuman purple, Ravana dark and so on. When staged they were very similar to marionettes but their movements instead of being controlled by a string were controlled by hands. The Hndng is generally played in festivals at night. It may be mentioned here in passing, that the Hnang in Thailand was introduced from Java and is an adaptation of the Sanskrit Chayanataka.

It is due to the complete owning of the Rama story, the Ramakien or the Ramkirti by the Thais that the names of the characters have come to differ from the original. A close look at the Ramakien shows that as for the names of the places and personalities three distinct systems are noticeable. First, original names are preserved intact which is the case with only two, Rama, Hanuman and so on. Second, names entirely different from those in the original are used, e.g., Kucci for Manthara, a derivative in all probability of Sanskrit Kubji or Kubja. Svaha for Anjana,

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Kallacana for Ahalya, Kakanasura for Tadaka, Khukhan for Guha, Mongkut for Kusa and Vajmrga for Valmiki. Third, a modified form of the original name is used, e.g., Satrud for Satrughna, Kuperan for Kubera. One reason for such changes and modifications could be the peculiar Thai phonetics. The vowel a in between two consonants is deleted leading to their conjunction while the one coming at the end of the word is made silent as in Bengali. Thus garuda is pronounced in Thai as grut. Moreover, being fundamentally a monosyllabic language, with an inclination to stick to the sound of the word rather than the correct spelling, Thai adopts a modified form of a word with a part of it uppronounced. Thus Laksmana is written as Laksmana but pronounced as Lak retaining the sound of the first syllable only and deleting all others. The same has happened with Pulastya, Vibhisana, Vidyujjihva and Mandodari etc. which are pronounced in Thai as Lastian, Bibhek, Chikuha and Mando respectively. Bha in Thai is pronounced as pha. Bharata then becomes Phrot. Ravana is nowhere called as such. He in the Ramakien is Thotsakan, Sanskrit Dasakantha.[1] There are names which have only minor variations, e.g., Sida, Sanskrit Sita, Sukrip, Sanskrit Sugriva, Phali, Sanskrit Vali, Inthorachit, Sanskrit Indrajit, Kumphakan, Sanskrit Kumbhakarana and so on. It may be mentioned here incidentally that some of the modified names do not go well with the Thai phonetic system. Though many Thai works refer to the god of wealth as Kuvera, in Ramakien he

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is invariably referred to as Kuperan which is the Tamil form and may easily be recognized as a remnant of Tamil influence. The same may be said of Guha which in Thai becomes Khukhan. While talking of the names it may be pertinent to mention that the Ramakien has a number of new names to designate characters with no corresponding ones in the Valmiki Ramayana. Such for instance, are : Binayaki or Binchakai, Maiyarab, Malivaggatbrahma, Suvarna-maccha, Macchanu, Mahapal, Debasura and Unaraj.

Ramayana Story

Now, a word about the story of the Thai Ramayana. Unlike the Valmiki Ramayana which is divided into Kandas, it is one continuous whole. It has no sub-divisions, even where it is in the form of a dramatic poem, of acts or scenes. For purposes of analysis the Ramakien story is divided into three parts. The first part describes the creation of all beings, human, demoniac and simian. It begins with the third incarnation of Narayana. The story goes on to describe the birth of king Anomatan, the founder of the dynasty of Ayodhya who was succeeded by his son Ajapal who in turn was followed by his son Dasaratha, father of Rama. Next is described the birth of Rama, his brothers and Sita. Then is taken up for description the origin of the demons, their kingdoms, their families, their conflicts which is followed by the description of the creation of Lanka, the birth of Ravana and his marriage with Mandodari and the birth of the Simian characters. In the Valmiki Ramayana while the birth of the human and simian characters is described in the Balakanda, the birth of the demons is described in the Uttarakanda.

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After describing the origin of the different characters the Ramakien starts to unfold the main story, the sending away of Rama and Laksmana to forest to save the Rsis from the trouble caused by the crow-demon Tadaka, the marriage of Rama and Sita, Rama's banishment, Bharata's going to him and meeting him in the forest, Rama's meeting with Sabari and Agastya, his encounters with Surpanakha and other demons, Sita's abduction, Rama's meeting with Hanuman and Sugriva and the killing by him of Valin.

The second part deals with the preparations for the battle with Ravana, Hanuman's visit to Lanka and his exploits therein, the building of the causeway to Lanka, Vibhisana's joining Rama, the Binayaki episode (a new episode), Rama's encounter with Maiyarab (a new episode), the fight with Kumbhakarna and his defeat, Laksmana's battle with Indrajit and the latter's death, the fight between Rama and Ravana, the episode of Malivaggabrahma (a new episode), Ravana's meditation, his death at the hands of Rama and the handing over by Rama of the throne of Lanka to Vibhisana.

The third part of the Ramakien describes the quelling of an insurrection in Lanka by Rama's brothers, the banishment of Sita, the birth of her two sons, Rama's fight with his sons (a new episode), Rama's attempt to win Sita back and the intervention of the gods to bring about reconciliation of the estranged couple. The story of the Ramakien does not stop here. It goes on to describe the exploits of Rama's sons.

The story in the Ramakien differs from that of the Valmiki

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Ramayana in two respects. One, it introduces some altogether new episodes which do not figure in the original narrative . Two, even where the incidents describes are the same, there is difference in detail, major or minor. Since it is not necessary that the Thai narrative should be based on that of Valmiki, this difference is inevitable. Grafting on a foreign soil also contributes to it. The local elements do creep in when something from outside is brought in. This is most noticeable in the case of Hanuman, the celibate monkey god of Valmiki who turns in the Ramakien into a romantic hero making love with any pretty lady he comes into contact with, marrying her and begetting sons thereon. Rama's bhakta he is, but not to the extent of self-denial. Recepient of the material reward from Rama for the services rendered to him, he accepts the kingdom of Lopburi.

Unless the story of the Ramakien is known, it will not be possible to appreciate fully the points of difference between the narratives in the Ramakien and in the Valmiki Ramayana. Rull books on this have been written in English by at least three scholars, Mr. M.L. Manich Jumsai, Mr. J.M. Cadet who has primarily based himself on the bas reliefs of Wat Phra Jetubon and Swami Satyanand Puri, an emissary of Tagore in Thailand who spent long years carrying out a thorough study of Thai history and culture and by far the most knowledgeable of the Indian immigrants to that country. Constraints of time and space will not allow the dedineation of the story in all its vivid details. An attempt will be made to put the spotlight only on such of the episodes as are

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entirely new to the Valmiki's narrative or those which differ materially from it. First we take up the new episodes.

The episode of Anomatan

It is said that in times of yore a demon of miraculous power of the name of Hirantayaksa lived on the mountain Cakravala. He oppressed the gods who approached Isvara for succour. Narayana at the behest of Isvara fought with him and killed him. On coming back to his abode of milk-ocean he saw a lotus on it and a beautiful child encased in its petals. Narayana forayad to Krailasa to dedicate it to Isvara according to whose injunction, it, named Anomatan, was to be the first king of the world. Jambudvipa was chosen for his rule. His capital was Ayodhya which was laid for him by Indra at the behest of Isvara and was named on the first letters of the four Rsis he (Indra) met on the way, Achanagavi, Yugagra, Daha and Yaga.

The episode of Binayaki or Benjakai :

Ravana ordered Benjakaya, a demoness, to assume the form of Sita, feign dead and float down the river near Rama's camp with the intention to dupe Rama into believing that his beloved wife was no more. The ruse succeeded for a while. Rama going to the river to take his morning bath noticed the corpse and recognizing that to be that of Sita fell into deep mourning. So did Laksmana who came there along with Hanuman. The latter refused to accept that Sita was dead. To test as to whether it was a corpse or not, he put it on lighted pyre. Shrieking Banjakaya

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leapt into the sky in her true form only to be dragged to the earth by Hanuman. Whipped by Sugriva she revealed her identity. Coming to know that she was Vibhisana's daughter Rama forgave her in spite of the former asking him to kill her and ordered Hanuman to see her off to Lanka. While escorting her the gallant monkey made love to her who later bore him a son called Asuraphad.

The episodes of the quarrel between Nilaphat or Nila and Hanuman and the episode of Suvarnamaccha

To reach Lanka it was necessary to build a causeway. The monkeys gathered round both the heroes, Nilabad or Nila and Hanuman and the mighty work of laying a bridge over the ocean began. Nila and Hanuman had settled between themselves the work to be done by each. Thus Hanuman was to set in position the stones that Nila would pass on to him. Now, Nila nursed a grievance against Hanuman on account of the bad treatment he thought he had meted to his uncle Jambu. Taking the present one as the right opportunity to take revenge he became overfast with the handing over of the stones which Hanuman with all his efficiency could not set in time. After some time the order of duties was reversed. In order to teach Nila a lesson, Hanuman tied a stone each to his hair and began passing it onto Nila much to his discomsfiture. A quarrel ensued between the two. It being an act of indiscipline and a bad example to the rest of the army, Rama decided to punish both. Nila he sent to Kiskinda to act as Sugriva's regent and to arrange for the supply of provisions to the army. Hanuman he charged with the completion of the causeway within seven days. The great monkey acted with speed. Stone after stone came to hurled into the sea. The tumultuous noise of the whole

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operation reached Ravana's ears who getting restless sent his mer-maid daughter Suvarnamaccha to obstruct it. Suvarnamaccha set about with her host to remove the rocks from their positions. Hanuman was surprised to find the rocks vanishing. He dived into the sea and saw Suvarnamaccha and thousands of the fish at work to remove the rocks. Hanuman looked at the pretty mer-maid and fell into love with her. She also responded to his love. The result was that before Suvarnamaccha returned to her father she had become a mother to Hanuman's son Macchanu whom she discharged from her womb and left on the seashore for fear of her father.

The episode of Maiyarab

Ravana invited his friend, the invincible Patala king Maiyarab to assist him in killing Rama. Maiyarab went to Rama's camp and with the help of a sleeping powder made all his companions sleep. He kidnapped unconscious Rama to Patala and thought of putting him into boiling water. After waking up everybody looked for Rama. Vibhisana applied his mind to the problem and came to know that it was Maiyarab who had kidnapped Rama. He asked Hanuman to go to Patala to rescue him. Hanuman met with many obstacles on the way, an elephant, a fiery mountain, a swarm of mosquitoes. He overcame them one by one and was able finally to reach Patala, find out Rama with the help of his son Machanu, a mermonkey born of the mermaid Survarnamaccha whom Maiyarab had adopted as his son. Hanuman gave a fight to Maiyarab, killed him and brought Rama back to his camp.

The episode of the judgement of Malivaggabrahma

When one demon after another was falling in the face of Rama's

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or Hanuman's superior power, Dasakantha became extremely worried and thought of some way to get rid of Rama. One way was to persuade his grandfather Malivaggabrahma or Malivaraja Brahma, the lord of gods, Gandharvas, Nagas and other supernatural beings, the Brahma of unfailing words to pronounce a curse on Rama. Dasakantha sent for him through the demons Nanyavik and Vayuvek and requested him to pronounce his judgement on his dispute with Rama who had invaded his country.

To look impartial Malivaggabrahma descended along with his host of gods neither in the Rama's camp nor in Lanka but in the battle-field which according to him belonged neither of the disputants. Dasakantha placed before him his charge of the invasion of his country by Rama. Just as he was, Malivaggabrahma would not pronounce his judgement unless the gods witnessed the trial and Rama given a chance to reply to the accusation . He also wanted to listen to Sita who was brought into his presence in the company of the monkeys and the demons. On her evidence and on that of the gods Malivaggabrahma found Daskantha guilty and cursed him to death by Rama's weapon. With this Dasakanatha's plan got totally misfired.

The episode of Ravana's soul

It is at more than one place in the Ramakein that the soul being kept separately from the body is mentioned. Unless it is destroyed first, a person cannot be killed, as per its version. The same thing happens also in the case of Ravana. When the great fight between Rama and Ravana took place Ravana remained immune to all the

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weapons of the former who showed unusual valour. Ravana's arms and heads were all cut one by one to grow and join again. Vibhisana knew that it would go on like this unless Ravana's soul kept in a resceptacle with Goputra, the latter's preceptor in his Asrama was crushed first. Hanuman offered to do the job cautioning Rama inter alia that in accomplishing it he might have to use many tricks and that he should not doubt his integrity. Together with Angada he left for Gouptra's Asrama. He met the Rsi, a simpleton at that, and told him that he had been ill-used by Rama and that he would like to desert him and join Ravana who knew how to treat his allies best but on his own was afraid of going to him lest his very sight should enrage him and provoke him to finish him off and was requesting him (Goputra) to take them to Ravana's presence to put in a word on his behalf and on behalf of his companion to him (Ravana). At Hanuman's caution that Rama might steal away the resceptacle, the Rsi took it along with him. At the city gate came up a difficulty. If the resceptacle was taken in, the soul would immediately fly to Ravana to meet him. At Hanuman's sug estion, it was decided to leave the resceptable with Angada. Hanuman and Goputra entered Lanka. After a while Hanuman on the pretext of giving instructions to Angada for saving himself from the demons who might mistake him for an enemy, came back to him, created with his miraculous power a p replica of the soul and put it in the respectable in place of the original one which the latter (Angada) at his behest buried beneath the sea shore. Ravana's soul having been buried, there was no obstacle

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left for Rama in killing Ravana. In the fight that ensued the former finished off the latter.

The episode of Mahipal Debasura

After the death of Ravana, his friend Mahipal Debasura, king of Chakravala, came to visit him, ignorant of what had happened to him. Coming to know of his death on arrival he became furious and beseiged the city of Lanka. Vibhisana who was then occupying the throne under the name Dasaigrivangsh did not possess the miraculous powers of Ravana. It was because of this that it was arranged by Rama when he enthroned him that he would send every week an arrow to him and if he felt that anything was going wrong, he should attach a note to it. When the city was beseiged, Vibhisana attached a note to the arrow which Rama saw and deputed Hanuman who was then ruling over the city of Nabapuri under his new name of Phya Anujit to help Vibhisana. Hanuman fought Mahipal Debasura and tore him into two. Much to his amazement the portions united. At last at Vibhisana's behest he tore open his (Debasura's) chest and the latter fell dead.

The episode of the insurrection in Lanka

When Mandodari became one of Vibhisana's queens, she was in the family way. She in course of time gave birth to a son. Coming of age and coming to know from his governor as to what had happened to his father Ravana he was seething with the feeling of taking revenge. He went to kind Chakravarti, the ruler of Malivan, a friend of his father who took him for his own son, invaded Lanka and put Vibhisana behind the bars. Hanuman and his

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Asuraphad came to Kiskindha, made all arrangements for the army and proceeded to Ayodhya where Bharata and Satrughna joined them. They all with their armies marched to Lanka. In the battle Bainasurivangsh was killed and Vibhisana set free.

Minor Differences between the Thai Ravamayana and the Valmiki Ramayana

Having spoken of the new episodes that have been introduced into the Thai Ramayana, it will be pertinent to analyse the Thai Rama story from the point of view of variations in it from the Rama story of Valmiki. There are incidents in it such as the birth of Ravana, Valin's fight with Mayaviv, Rama's birth, his encounter with Tadaka, his marriage with Sita, the Parasurama episode, Rama's exile and the part played in it by Manthara, Dasaratha's fight with Sambara and the part played in it by Kaikeyi, Rama's contact with Guha, his encounter with Viradha, Surpanakha's overtures to Rama and Laksmana, Sita's abduction and Jatayu's fight with Ravana which have some differences though not very big with Valmiki's treatment of them.

These differences could be illustrated by taking up a few of the above instances. Let us first take up the incident of the birth of Ravana and then other incidents. In both the Thai Ramayana and the Valmiki Ramayana, Ravana and Kuvera are said to have a common father through the names differ in both. In the Thai Ramayana he is called Lastian, Sanskrit Pulastya and in the Valmiki Ramayana Visravas. Same is the case with Ravana's

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mother. In the Thai Ramayanas she is called Rajata and in the Valmiki Ramayana Kaikasi. Rajata has no connection with Sumali mentioned as the father of Kaikasi in the Valmiki Ramayana.

In the Valin's fight with the bull Mayavin called Thoraba in the Thai Ramayana the story in common in both the Ramayanas, the Thai and the Valmiki upto the point where Sugriva is placed at the entrance of a cave wherein the fight takes place. The Thai Ramayana gives a slightly different turn to the story when it introduces the element of rain. Valin had it conveyed to Sugriva that if he saw lighter blood coming out of the cave he should take it that it was his (Valin's) and that he had been killed by Mayavin. If instead, he saw thicker blood in its place, he should conclude that Mayavin had been killed. Now rain played havoc with the scheme. On account of it Mayavin's blood became lighter. Seeing it coming out Sugriva thought that it was Valin who had been killed. To prevent Mayavin's exit, he blocked the cave and left. Valin after finishing off Mayavin found it hard to come out and was very angry with Sugriva.

In the description of the birth of Rama the Thai Ramayana does not give the name of the sacrifice which Dasaratha performs for begetting sons unlike the Valmiki Ramayana which mentions it as Putresti. Again, the Rsi who assits in the performance of the sacrifice is Kalaikali in the Thai Ramayana while he is Rsyasrnga in the Valmiki Ramayan. Further, the divine food is rice balls in the Thai Ramayana while it is Payasa in the Valmiki Ramayana.

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As for the incident of Rama's marriage with Sita, the Thai Ramayana says that she (Sita) has a look at Rama from the balcony, who is shown conscious of it. The Valmiki Ramayana has nothing of it.

Major differences between the Thai Ramayana and the Valmiki Ramayana:

The variations in the Thai Ramayana from the Valmiki Ramayana are quite substantial with reference to certain incidents, such as the account of the birth of Valin, Sugriva, Hanuman and Angada, Rama's meeting with Hanuman, Hanuman's departure to Lanka, his meeting with Sampati and Ravana, the building of the causeway to ลังกา Lanka, Angada's meeting with Ravana, the order, the account and the frequency of the battles, Rama's return to Ayodhya, the distribution of awards, banishment of Sita, the birth of her two sons and the reconciliation of Rama and Sita.

We take up only a few here by way of illustration. The incident of the banishment of Sita the two versions describe quite differently. In the Thai Ramayana Adul, a demoness, the daughter of Surpanakha, the lady disfigured by Laksmana working as a palace maid with a view to wreaking vengence on Rama and Sita for the wrong done to her mother entices Sita to draw a picture of Ravana which Rama happens to see and which makes him suspicious of her fidelity. He assigns Laksmana the task of killing her. He on his orders takes her to the forest but lacks the will to commit the ghastly act. He leaves her and brings to Rama the heart of a deer as a proof positive for the carrying out of the assignment

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Sita continues to live in the forest. Rama remains for long unaware of the fact that she is alive. In the Valmiki Ramayana Rama banished Sita for fear of public censure. Laksmana takes her to the forest but does not leave her alone. He tells her about the Asrama of Valmiki nearby.

The Thai Ramayana shows Sita to be very angry with Rama for the wrong done to her while it depicts Rama as sad and sorrowful in separation from her. One day Isvara was having an assembly of gods in Mount Krailasa. He was concerned at the fact that Rama who had brought joy and happiness to the three worlds by controlling the demons should be leading a miserable life. Wanting to attempt a reconciliation of the estranged couple he sent for Rama and Sita. He noticed Sita's anger and asked Rama to beg pardon of her appealing at the same time to her softer feelings. Sita at first did not relene. She could ill afford to be with a jealous and a cruel person. She had been too badly hurt to forget or to forgive. But at Isvara's intercession she consented at last to accept Rama. Thus were united the long-separated husband and wife.

The account of the birth of Sita's sons differs completely in the two versions. In the Thai Ramayana Sita during her exile is described as living in the hermitage of the sage Vajmrga, the Valmiki of the Valmiki Ramayana. A son is born to her and is named Mangkut. The second son the sage Vajmrga created through a mircale. The story has it that Sita one day left Mangkut in the care of the Rsi and went out to gather fruits and flowers. She came across

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certain monkey mothers. Out of solicitude for them she asked them to be careful with their babies lest they fell. The monkey mothers retorted that they were certainly better than her who had entrusted her son to the care of a Rsi who has his eyes closed in meditation. Sita rushed back to the hermitage and brought the baby along with her. When the Rsi opened his eyes after meditation, he, not finding the baby around, created another one by his miraculous power. When Sita came back, the Rsi told her everything and said that the new baby created by him would be Mangkut's playmate. He gave it the name Lava.

In the Valmiki Ramayana Sita is described to give birth to two sons who are Kusa and Lava respectively.

The Valmiki incident of Sita's being entombed in the earth is described differently in the Thai Ramayana. Though Rama had himself banished Sita out of a feeling of jealousy and suspicion and ordered her killing he felt lonely without her. When he came to know that she was alive he wanted that she should be with him. To this she did not agree. She however came when she was informed that Rama had died. But when she found him alive, she was furious and requested Mother Earth (Dharati) to take her in. She went thus to Patala. Rama sent Hanuman to bring her back but in vain. She continued to live in Patala till her reconciliation with Rama at the initiative of Isvara. There is difference between the two Ramayanas, the Thai and the Valmiki in an another aspect also. In the Thai Ramayana Rama is said to assign new names and bestows to his allies while rewarding them with different

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kingdoms for service rendered by them in achieving victory over Ravana. Thus Vibhisana is given the name Dashagirivangsh Bangsha-brahmadhiraj Bangsary, Sugriva the name Phraya Vaiyavangsha Mahasuratej Ruangsari, Guha the name Phraya Khukanadhipati, Hanuman the name Phraya Anujit and so on. Here we see the local tradition asserting its influence. The Kings on ascending the throne would assume different names and titles. This is natural that it should be so in the case of as of the Ramayana characters as ascend the thrones. High flown names and titles were thus coined and assigned to them.

The Ramakien and the Valmiki Ramayana are two versions among a host of others of the Rama story. It is interesting to note as to how they differ from each other in delineation of the story. It would be far more interesting to discover as to how much of this difference was inspired by local ~~in~~ tradition leading to a very useful excercize ~~in~~ should be a fascinating in putting a spatlization the extent to which the great narrative had come to be owned by the Thais.

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THE CITY OF LOPBURI -- ITS CONNECTION WITH RAMA STORY

By

Professor Satya Vrat Shastri

A neighbouring country Thailand has intimate religious, linguistic and cultural ties with India that go back to hoary past. Emperor Asoka is said to have sent two of his emissaries here, the monks Sona and Uttara as part of his mission to propagate Buddhism in countries far and near. They are believed to have introduced Buddhism into Thailand. They are said to have landed at Nakhon Pathom, Nagara Prathama, the First City, so called perhaps to commemorate that event and delivered their first sermon at a site where a Chedi now stands as a memorial. Tradition has it that at the very first sermon the monks converted to Buddhism a few thousand people from among the 20,000 present. The Puranas mention Indian ships laden with merchandise touching the ports in Suvarnabhumi which in all likelihood included Syamadesa, Siam, as Thailand was known then. Due to contact with the Khmers who were highly Hinduised people the Hindu religion as well as the Sanskrit lanauge found their way into Thailand. So profound was the impact of both that much of that is noticeable even now. Quite a large part of the vocabulary of Thai is Sanskritic. In the words of Dr. William J. Gedney who made an in-depth study of the spoken Thai from the point of view of Indic content in it in his masterly Dissertation "Indic Loan Words in Spoken Thai" (Yale University Ph.D. thesis, 1947), 'there are as many words of Indic origin in spoken Thai as are Greek and Latin words in

करने लगते हैं । वहीं उन्हें नाद आ जाता है [illegible]
से धनुष हाथ में ले उनके पास खड़े हो जाते हैं । इतने में एक मोटा सा
बन्दर आकर वृक्ष पर चढ़ उसकी शाखाओं को झकझोरने लगता है ।

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spoken English'. It is in line with this that a big corpus of the names of persons as well as of cities and towns in Thailand is found to be of indic origin.

The two national epics of India, the Ramayana and the Mahabharata, particularly, the former, have exeercised powerful influence on Thai life. The Ramayana, called the Ramakien is woven inextricably into the Thai social fabric. If there is any truly Asian epic, it is the Ramayana which was fittingly described by Michelet, the French historian, as "a great poem, as vast as the Indian ocean, a book of divine harmony". Every country of Southeast Asia has contributed to it, reshaped it, adapted it to its situations and traditions and adopted it as its own. Religion has been no bar to it, predominantly Muslim populations in countries like Indonesia enjoy its nightlong performances.

The origin of a thing is totally forgotten, it comes to be accepted as indigenous. The same thing happened in the case of the Ramayana which became Ramakien which in Thailand. To quote Mr. Manich Jumsai, the well-known Thai authority on the Ramakien :'The Thai version was adapted to Thai sentiments and colouring and portrays the customs, beliefs, politeness and gallantry of Thai ways of life ... True, the story is Indian but the clothes that they now wear are Thai of former days. The story is so made and adapted to Thai character that no Thai thinks

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of it as a thing originated from foreign origin. It so depicts Thai ways of life and sentiments that it has become a true masterpice of Thai literature." The epic is now an inseparable part of Thai life. It is impossible to convince an average Thai that the incidents connected with the Rama story did not take place in Thailand. In his web of imagination which he thinks to be a reality, he takes them to have taken place in his own country a number of places of which he associates with it; the most important of which is the city of Lopburi in the central part of Thailand. Once an important seat of Khmer power, in the north of Thailand, it is associated by popular imagination with a number of Ramayana episodes, a few more interesting of which may well be recounted here. After the victory over Ravana Rama decided to reward all those of his allies who had helped him. He assigned the kingdom of Lanka to Vibhisana, that of Kiskindha to Sugriva, that of Patala to Jambavat, that of Buriram to Guha and so on. Last came the turn of Hanuman. Which territory could be given to him, thought Rama. An idea struck him. He told Hanuman that he would shoot an arrow. Hanuman should follow it. Whatever place the arrow falls on would be his. Hanuman did as asked. The arrow fell at Lopburi. As per Rama's word that was to be his (Hanumat's). The territory. But then it was uneven at that time. It had to be made fit for habitation first. Hanuman achieved this by levelling it with his tail. He then approached

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Visvakarman who laid there a city for him. It was over this that Hanuman began to rule. Incidentally the story has it that the entire land was burnt and reduced to chalk with the impact of the fall of the arrow and the particular patch where it dropped became green. The local people took it as highly sacred and began to remove there the small green chips till the government intervened and barricated the patch including it among the protected manuments. Interestingly, the Lopburi area abounds in chalk which forms its principal export. Further, it is said that when Laksmana was struck with Kumbhakarna's arrow Rama asked Hanuman to bring a herb called Sapphaya, the Thai word for Sanjivani from the Chayanad Province. It being the time of the night, the great monkey could not identify it. He took up the whole mountain and flew past Lopburi which was on fire at that time. In the light of the fire he identified the herb and dropped the mountain. The place where he did so is at a distance of some 10 kms. from Lopburi and is called in Thai Khao Samo Khon which means 'monkey dropped the mountain'.

A little different version of the above is found in the Ramakien. The victory over Ravana brought a large area under Rama's rule. He decided to divide it among his loyal allies who had stood by him through thick and thin. He made Vibhisana the ruler of Lanka, Sugriva, Guha and Hanuman that of Kiskindha, Burirasa and Ayuthaya respectively and so on and so forth. Of all these it was Hanuman

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who found it hard to rule over of his new country. Its lawful heirs being the descendants of Narayana, as soon as Hanuman occupied the throne he felt a burning, sensation all over his body, and the guard appeared to him to be so many javalines out of to pierce his eyes. He at this left his throne and offered it to the rightful owner. Rama then thought another wayout to reward Hanuman. He shot an arrow and asked Hanuman to follow.it. The arrow fell on a nine-peaked mountain ~~reducing~~ reducing it to dust. Hanuman levelled it with his tail and raised a city wall. Rama asked Viswakarman to lay a city over there which he did. It was given the name Nabapuri and Hanuman was made its ruler. The city of Lopburi, as can be seen from what has been stated above has intimate connections with Rama story some of its important incidents having taken place there. It is an evidence par excellence of its total owning by the Thais.

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थाई रामकथा में हनुमान्

(श्रीरामकीर्तिमहाकाव्यम् के आधार पर)

-- सत्यव्रत शास्त्री

थाई रामकथा की जहां कथानक की दृष्टि से विशेषता है वहां पात्रों की दृष्टि से भी । दोनों ने मिलकर उसे अपना एक पृथक् स्वरूप प्रदान किया है ।

यद्यपि रामायण की मूल कथा उसमें भी उसी प्रकार है जिस प्रकार कि भारतीय रामायणों में तो भी दर्जियों आख्यान और उपाख्यान उसमें इस प्रकार के हैं जो भारत के किसी भी रामायण में उपलब्ध नहीं हैं । इसी प्रकार की स्थिति अनेक पात्रों की भी है । जो पात्र उपलब्ध हैं भी उनके चित्रण में भी विभिन्नता है । चर्चा यहां हनुमान् की है अतः उन्हीं तक अपने को सीमित रखते हुए थाई रामकथागत उनके स्वरूप का वर्णन यहां प्रस्तुत किया जा रहा है ।

थाई रामायण में सबसे अधिक चामत्कारिक व्यक्तित्व है तो हनुमान् जी का । अनेक विषम परिस्थितियों में श्रीराम को वे ही उबारते हैं । वे उनके सच्चे भक्त हैं, उनका काम करने के लिए सदा तत्पर—राम काज करिबे को आतुर । उनका श्रीराम से सम्पर्क भी थाई रामायण में बड़े विचित्र ढंग से बताया गया है । सीता के अपहरण के बाद श्रीराम लक्ष्मण जी के साथ उनकी खोज में निकलते हैं । एक दिन चलते-चलते वे थक जाते हैं और एक सघन वृक्ष की छाया में विश्राम करने लगते हैं । वहीं उन्हें नींद आ जाती है । लक्ष्मण जी मुस्तैदी से धनुष हाथ में ले उनके पास खड़े हो जाते हैं । इतने में एक मोटा सा बन्दर आकर वृक्ष पर चढ़ उसकी शाखाओं को झकझोरने लगता है ।

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बहुत मना करने पर भी जब वह नहीं मानता तो लक्ष्मण जी धनुष तानने लगते हैं । वह बन्दर वृक्ष से नीचे उतर उनके हाथ से धनुष छीन, पेड़ पर चढ़ पुन: शाखाओं को झकझोरने लगता है । चकित और किंकर्तव्यविमूढ़ लक्ष्मण के पास श्रीराम को जगाने के सिवाय और कोई उपाय नहीं रह जाता । जाग कर श्रीराम ऊपर की ओर आंख उठा बन्दर को देखते हैं और बन्दर नीचे की ओर उन्हें|आंखें मिलते ही दोनों एक दूसरे को पहचान लेते हैं । श्रीराम कहते हैं कि यही तो है मेरा भक्त । बन्दर कहता है यही तो हैं मेरे प्रभु जिन्हें मैं ढूंढता फिर रहा था ।

अत्यन्त पराक्रमी होने के साथ-साथ हनुमान् जी अत्यन्त कुशल, नीतिनिपुण तथा प्रत्युत्पन्नमति भी हैं ।

थाई रामायण में रावण का भरसक प्रयत्न यही रहा कि उसे युद्ध करना ही न पड़े और उसके बिना ही उसे सफलता मिल जाय । इसके लिये उसने अनेक युक्तियां अपनाईं । उनमें से दो युक्तियों को हनुमान् जी ने ही विफल किया था । पहिली युक्ति रावण की थी बेंजकयी नामक राक्षस कन्या को सीता के शव का रूप धर उस लंका के पास की नदी में बहते बहते उस स्थान पर पहुंचने की जहां श्रीराम प्रतिदिन प्रात: स्नान के लिये आया करते थे । श्रीराम की दृष्टि जब उस तथाकथित सीता के शव पर पड़ती है तो उनका दिल टूट जाता है । वे विलाप करने लगते हैं और रावण से युद्ध को निरर्थक समझ वापिस लौटने की सोचने लगते हैं । नदी पर से अपने शिविर को लौटने में विलम्ब होता देख लक्ष्मण उनकी खोज में निकलते हैं । वे खोजते-खोजते उस स्थान पर पहुंच जाते हैं जहां श्रीराम विलाप कर रहे होते हैं । `सीता` का शव उनके सामने पड़ा होता है । उसे देख वे भी विलाप करने लगते हैं । दोनों भाइयों को लौटने में विलम्ब होता

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देख सुग्रीव आदि भी उनकी खोज में वहां पहुंच जाते हैं और उन्हें दु:खी देख दु:ख सागर में डूब जाते हैं । तब पहुंचते हैं वहां हनुमान् जी । वे यह स्वीकार करने को तैयार नहीं हैं कि सीता नहीं रहीं । वे लंका में सीता जी से मिल आये थे । उनके जीवट को वे पहिचान गये थे । उनका मन कहता है कि हो न हो यह रावण की कोई चाल है । वे एक चिता तैयार करते हैं और उस पर तथाकथित सीता का शव रख कर ज्यों ही अग्नि प्रज्वलित करते हैं त्यों ही चीखती चिल्लाती हुई बेंजकयी आसमान की ओर उड़ जाती है । हनुमान् जी उसके पीछे-पीछे जाते हैं और बालों से घसीट कर उसे श्रीराम के सामने ज़मीन पर ला पटकते हैं । विभीषण भी तब तक वहां आ चुके होते हैं । वे बेंजकयी को देख श्रीराम से कहते हैं कि वह उनकी पुत्री है और श्रीराम से कहते हैं कि उन्हें कष्ट पहुंचाने के कारण वे उसका वध कर दें । इस पर श्रीराम कहते हैं कि मित्र की पुत्री का वध वे कैसे कर सकते हैं । वे हनुमान् जी से कहते हैं कि वे उसे सकुशल लंका पहुंचा दें । लंका के मार्ग में बेंजकयी और हनुमान् में शारीरिक सम्बन्ध स्थापित हो जाता है जिसके फलस्वरूप बेंजकयी असुरफद नाम के एक पुत्र को जन्म देती है । यदि हनुमान् जी ने सूझबूझ से काम न लिया होता तो रावण को अपनी कुत्सित चाल में सफलता मिल ही गई होती । हनुमान् जी ने ही यहां अपनी प्रत्युत्पन्न-मतिता से परिस्थिति को संभाल लिया ।

रावण की ~~पहिली~~ दूसरी युक्ति थी समुद्र पर सेतुबन्ध को विफल करने की । उसका प्रयत्न था कि कैसे भी हो समुद्र पर सेतु बनने ही न पाये । इसके लिये उसने अपनी पुत्री सुवर्णमत्स्या का उपयोग किया । उसने उससे कहा कि जो पत्थर और शिलाएं वानर दिन के समय समुद्र में डालें, वह अपने मत्स्य सैनिकों द्वारा उन्हें बाहर फिंकवा दे ।

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श्रीराम ने हनुमान् जी को सात दिन के भीतर समुद्र पर सेतु बांधने का काम पूरा करने को कहा था । हनुमान् जी ने अपने समस्त वानर वीरों को इस काम पर लगा दिया । धड़ाधड़ समुद्र में शिलाएं फेंकी जाने लगीं । दिनभर यह काम चलता रहा । रात आने पर हनुमान् जी और उनके वानर सैनिक विश्राम के लिये चले गये । दूसरे दिन प्रात: जब वे फिर काम पर आये तो उन्होंने पाया कि जो शिलाएं उन्होंने पूर्व दिन में समुद्र में डाली थीं वे सब बाहर निकली पड़ी हैं । इसका कारण बहुत सोचने पर भी उनकी समझ में नहीं आया । किंकर्तव्यविमूढ़ से वे काम पर लग गये । दिन भर शिलाएं समुद्र में डालते रहे । रात्रि विश्राम के बाद तीसरे दिन काम पर आये तो उन्होंने फिर वही दृश्य देखा । इस पर हनुमान् जी बहुत चिन्तित हुए । उन्होंने सोचा कि यदि इसी तरह चलता रहा तो समुद्र पर सेतु कभी बन ही नहीं पायेगा जबकि सात दिनों में उसे पूरा करने को उन्हें कहा गया है । एक बात जो उनके ध्यान में आई वह यह थी कि जो भी कुछ घटता है वह रात में ही घटता है क्योंकि दिन के समय तो वे वहां रहते ही हैं । उन्होंने निश्चय किया कि वे चाहे कितना भी थके हों, रात्रि जागरण करेंगे और देखेंगे कि होता क्या है ? रात के समय वे समुद्र तट पर जम जाते हैं और पाते हैं कि समुद्र में भयंकर हलचल हो रही है । वास्तविकता जानने के लिये वे समुद्र में कूद जाते हैं और देखते हैं कि हज़ारों की संख्या में दैत्याकार मत्स्य शिलाओं को अपने स्थान से हटाने में लगे हैं । वे उनके पास जाते हैं और उनसे पूछते हैं कि वे ऐसा क्यों कर रहे हैं । वे उन्हें बताते हैं कि वे अपनी रानी के आदेश से ऐसा कर रहे हैं । वे रानी - जिसका नाम सुवर्ण मत्स्या है और जिसका आधा शरीर मानवी का है और आधा मत्स्य का -- के पास जाते हैं और उससे पूछते हैं कि वह ऐसा क्यों कर

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रही हैं । वह कहती है कि वह अपने पिता रावण के आदेश से ऐसा कर रही हैं । इस पर दोनों में उक्ति प्रत्युक्ति होती है । हनुमान् जी उसे समझाते हैं कि ठीक है, रावण उसका पिता है और पिता का आदेश उसके लिये शिरोधार्य होना चाहिये पर जब पिता कुमार्गगामी हो तो उसका साथ देना उचित नहीं । उसने किसी की विवाहिता पत्नी का अपहरण जैसा जघन्य पाप किया है । एक नारी होने के नाते एक नारी की वेदना उसे समझनी चाहिए । हनुमान् जी की बात उसकी बुद्धि में आ जाती है और वह अपने मत्स्य सैनिकों को शिलाओं को हटाने से मना कर देती है ।

इसके पश्चात् दोनों एक दूसरे को निहारते हैं जिससे दोनों में प्रणय का अंकुरण होता है जिसके फलस्वरूप सुवर्णमत्स्या मच्छानु नाम के एक पुत्र को जन्म देती है । रावण के भय से स्वःप्रसूत उस शिशु को समुद्र तट पर ही छोड़ वह लंका की ओर प्रस्थान कर देती है । यही मच्छानु कालान्तर में पातालराज मैयराब (संस्कृतरूप - महिरावण) की तलाश में जाते हुए हनुमान् जी को बहुत चतुराई से पाताल मार्ग का संकेत करता है ।

स्वःप्रसूत मच्छानु को समुद्र तट पर छोड़ लंका की ओर प्रस्थान करने के तुरन्त बाद ही मैयराब उधर आ निकलता है । सन्तानहीन होने के कारण उस शिशु पर उसका प्यार उमड़ आता है । वह उसे उठा लेता है और अपने साथ उसे पाताल में ले जाता है जहां पुत्रवत् वह उसका लालन-पालन करता है ।

मैयराब रावण का मित्र है । उसके कहने पर वह श्रीराम के शिविर में प्रवेश कर उनकी रखवाली कर रहे सैनिकों को मायाचूर्ण से बेहोश कर श्रीराम का अपहरण कर उन्हें पाताल में ले आता है ।

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विभीषण के यह बताने पर कि मैयराब श्रीराम को पाताल में ले गया है, हनुमान् जी वहां के लिये प्रस्थान करते हैं। मार्ग में उन्हें एक सरोवर दिखाई देता है जो चक्राकार कमलों से भरा होता है। हनुमान् जी उनमें से एक कमल को तोड़ उसके नाल (दण्ड में) प्रविष्ट हो जाते हैं। चलते चलते उन्हें एक अन्य पद्म सरोवर दिखाई देता है जिसकी रक्षा का भार मैयराब ने मच्छानु को दिया होता है। हनुमान् जी के रूप में एक अज्ञात आकृति को देख मच्छानु उन्हें आगे बढ़ने से रोकता है। उसकी एक न सुन हनुमान् जी जैसे ही आगे बढ़ने को होते हैं, मच्छानु उनके सामने आ खड़ा होता है। एक दूसरे से अपरिचित पिता-पुत्र में द्वन्द्व युद्ध होता है जिसमें कोई भी एक दूसरे को हरा नहीं पाता है। कुछ समय के लिये द्वन्द्वयुद्ध को रोक हनुमान् जी मच्छानु से पूछते हैं कि वह कौन है। वह उन्हें बताता है कि वह वायुसुत हनुमान् का पुत्र है जिसका जन्म सुवर्ण मत्स्या से हुआ है। यह सुन हनुमान् जी गद्गद हो उठते हैं। वे उसे बताते हैं कि वे ही हनुमान् हैं। वे उससे पाताल का मार्ग पूछते हैं। उनका प्रश्न मच्छानु को धर्म-संकट में डाल देता है। जहां हनुमान् जी उसके पिता हैं वहां मैयराब उसके धर्मपिता हैं। हनुमान् जी उसके जन्मदाता हैं पर मैयराब ने उसे पाला-पोसा है। जहां हनुमान् जी की सहायता करना उसका कर्तव्य है वहां मैयराब को हानि न पहुंचे यह देखना भी उसका धर्म है। अत: वह केवल इतना ही कहता है कि श्रीमन्, जिस प्रकार के मार्ग से आप यहां तक पहुंचे हैं क्या उस प्रकार के मार्ग से आप पाताल नहीं पहुंच सकते ? हनुमान् जी उसका आशय समझ जाते हैं। वे सरोवर से एक कमल ले उसकी नाल में प्रविष्ट हो जाते हैं और कुछ ही क्षणों में पहुंच जाते हैं पाताल लोक। मार्ग में उनके अनेक विघ्न बाधायें आती हैं। सबसे पहिले एक जलता पहाड़ आ खड़ा होता है। वे धैर्यपूर्वक उसे लांघ जाते हैं।

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फिर एक दुर्दान्त हाथी उनका रास्ता रोकता है । वे उसका वध कर देते हैं । फिर लाखों करोड़ों की संख्या में मच्छर उन्हें आ घेरते हैं जो दांत विहीन कर देते हैं । वे मुट्ठी भर भर कर उन्हें पीसते जाते हैं और अन्त में उनके जाल से अपने को मुक्त करने में सफल हो जाते हैं । पाताल में एक स्त्री के रोदन की आवाज़ उन्हें सुनाई पड़ती है । उसके पास जाने पर वह उन्हें बताती है कि वह वीरक्वना (थाई उच्चारण फिरक्वन्) नाम की मैयराब ही बहिन है जिसके एकमात्र पुत्र का उसने (मैयराब ने) अपहरण कर लिया है और जिसे श्रीराम के साथ ही खौलते तेल के कुण्ड में डाल वह मार डालना चाहता है । उसकी बताई युक्ति से हनुमान् जी मैयराब के महल में प्रवेश कर सबसे पहिले एक पिंजरे में रखी उसकी आत्मा का हनन करते हैं । फिर द्वन्द्व युद्ध में मैयराब का वध कर उसका कटा सिर पांव में दबा तथा श्रीराम को कन्धे पर लाद वे वानर सैनिकों के हर्षोल्लास के बीच उन्हें अपने शिविर में पहुंचा देते हैं ।

श्रीराम और रावण के युद्ध के समय जब श्रीराम के अनेक अस्त्रों के प्रहार से रावण के अंग एक-एक कर कटते जाते हैं पर साथ-साथ पुनः जुड़ते भी जाते हैं तो विभीषण की इस सूचना पर कि जब तक रावण के गुरु गोपुत्र के आश्रम में रखे पिंजरे में पड़ी उसकी (रावण की) आत्मा का हनन नहीं होता तब तक उसका वध नहीं हो सकता तो हनुमान् जी ही युक्ति से गोपुत्र से वह पिंजरा हथियाने में और रावण की आत्मा का हनन करने में सफल होते हैं । इसके बाद ही रावण का वध हो पाता है ।

वह युक्ति इस प्रकार है -- हनुमान् जी अंगद को साथ लेकर रावण के गुरु ऋषि गोपुत्र के पास जाते हैं और उनसे कहते हैं कि

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श्रीराम के दुर्व्यवहार से ~~इस~~ दोनों तंग आ गये हैं और रावण की शरण में जाना चाहते हैं । वे उनसे प्रार्थना करते हैं कि वे उन्हें रावण के पास ले जायें । वैसे तो वे स्वयं भी उसके पास जा सकते हैं पर शत्रुपक्ष से आया जान वह उनकी बात सुने बिना ही उन्हें मार देगा । अत: उन्हें ऋषि का सहारा लेना पड़ रहा है । भोले-भाले ऋषि उन्हें रावण के पास ले जाने को तैयार हो जाते हैं । उनके आश्रम में एक पिंजरा पड़ा है जिसमें रावण की आत्मा रखी हुई है । जैसे ही ऋषि चलने को होते हैं तो हनुमान् जी उनसे कहते हैं कि उनकी अनुपस्थिति में कोई पिंजरे को चुरा न ले इसलिये वे उसे अपने साथ ही ले चलें । उनकी बात मान ऋषि पिंजरा साथ में ले लेते हैं । जैसे ही सभी लोग लंका की सीमा पर पहुंचते हैं तो ऋषि ठिठक जाते हैं और कुछ सोचने सा लगते हैं । हनुमान् के पूछने पर वे बताते हैं कि पिंजरे के साथ लंका की सीमा में प्रवेश करने पर उनकी कठिनाई यह है कि जैसे ही वे सीमा पार करेंगे रावण की आत्मा पिंजरे से उड़कर उसके शरीर में प्रवेश कर जायगी जिससे वह बध्य कोटि में आ जायगा । गुरु होने के नाते यह उन्हें स्वीकार्य नहीं । इस पर हनुमान् जी कहते हैं कि इसका समाधान इस तरह से हो सकता है कि अंगद पिंजरा हाथ में लिये लंका की सीमा के बाहर ही रहें और वे दोनों-ऋषि एवं हनुमान् -- ही रावण के पास जायें । ऋषि पिंजरा अंगद को दे देते हैं । अंगद सीमा के बाहर ही खड़े रहते हैं और ऋषि हनुमान् जी के साथ लंका में प्रवेश करते हैं । अभी कुछ ही दूर वे चले होते हैं कि हनुमान् जी ऋषि से कहते हैं कि उन्हें अंगद को एक सन्देश देना है, वे बस गये आये । वे अंगद के पास आ उसमें से रावण की आत्मा को निकाल समुद्र तट पर कहीं गहरे में उसे दबा देते हैं और अपनी माया से एक नकली आत्मा पिंजरे में रख देते हैं ।

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आत्मा के दबा दिये जाने पर रावण [illegible] जाता है । यदि हनुमान् जी यह युक्ति न अपनाते तो कदाचित् श्रीराम के लिये रावण का वध कर पाना सम्भव न होता ।

थाई रामकथा में हनुमान् जी की भूमिका न केवल राम-रावण युद्ध तक ही सीमित है, अपितु उसके बाद की घटनाओं में भी वह पाई जाती है । चक्रवाल देश का राजा महीपालदेव रावण का मित्र था । रावण के साथ क्या बीती है इसका उसे ~~भी~~ कुछ भी आभास न था । बहुत दिन हो गये थे उसे रावण से मिले । उसे मिलने की इच्छा लिये वह लंका पहुंचा । वहां पहुंच उसे सारी स्थिति का पता चला । जातिद्रोही विभीषण मेरे मित्र के वध में निमित्त बना, यह जान उसका क्रोध उस पर उमड़ पड़ा । उसे मारने की उसने ठान ली । उसने लंका को घेर लिया ।

श्रीराम ने लंका का राज्य जब विभीषण को सौंपा था तो उसे कुछ कमज़ोर जान उस से कहा था कि वे प्रति सप्ताह एक बाण उसके लिये छोड़ा करेंगे । यदि वह किसी भी कठिनाई का अनुभव करे या उसे लगे कि उस पर विपत्ति आने वाली है तो उसकी सूचना एक पत्र के माध्यम द्वारा उन्हें दे दे । पत्र वह बाण पर टांग दे । व्यवस्था ऐसी थी कि उनके द्वारा छोड़े हुए बाण ने उन्हीं के पास वापिस आना होता था । जब बाण वापिस आयेगा तो यदि उसपर पत्र टंगा हुआ होगा तो वे उसे निकाल लेंगे और पढ़ लेंगे । महीपाल देवासुर के लंका का घेराव करने पर विभीषण पत्र श्रीराम के पास भेजते हैं । श्रीराम हनुमान् जी को लंका जाने के लिये कहते हैं । हनुमान् जी लंका पहुंचते हैं जहां उनका महीपाल देव के साथ द्वन्द्व युद्ध होता है । द्वन्द्वयुद्ध में महीपालदेव मारा जाता है । इस प्रकार हनुमान् जी विभीषण

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की रक्षा करते हैं । श्रीराम के लंका पर आक्रमण के समय मन्दोदरी गर्भवती थी । रावण के वध के पश्चात् वैणासुर वंश नाम के एक पुत्र को वह जन्म देती है । रावण के महल में वरणीसुर नाम का उसका एक अनुचर था जो वैणासुरवंश को रावण के वध के बारे में बताता है, विशेषकर विभीषण की जो भूमिका उसमें रही थी । वैणासुरवंश के मन में इस कारण अपने चाचा विभीषण के प्रति बहुत क्षोभ हो आता है । बड़ा होने पर वह अपने पिता की मृत्यु का प्रतिशोध लेने की ठान लेता है । वह अपने पिता के मित्र मलिवत् देश के राजा चक्रवर्ती के पास जाता है और विभीषण के विरुद्ध उससे सहायता मांगता है । चक्रवर्ती लंका पर चढ़ाई कर देता है । इससे विभीषण-पुत्री बँजकली से हनुमान् जी द्वारा उत्पन्न असुरफद् नामक पुत्र चिन्तित हो उठता है । वह जानता है कि उस परिस्थिति में हनुमान् जी ही विभीषण की रक्षा कर सकते हैं । वह उनकी तलाश में निकलता है । एक पर्वत पर एक व्यक्ति को तपस्या करते देख वह उससे पूछ बैठता है कि क्या उसने हनुमान् जी को कहीं देखा है । वह व्यक्ति कहता है कि वह हनुमान् ही है । पहिले तो उसे विश्वास नहीं होता क्योंकि हनुमान् जी तो कपि हैं जबकि तपस्या करने वाला व्यक्ति पुरुषाकृति का है । बाद में नक्षत्र और तारागणों को लील कर वे उसे अपने हनुमान् होने का विश्वास दिला देते हैं । असुरफद् तब उन्हें लंका पर आई विपत्ति की सूचना देता है । तपस्या अधूरी छोड़ हनुमान् जी पहिले किष्किन्धा पहुंचते हैं और फिर वहां से सैन्य संग्रह कर अयोध्या जाते हैं । वहां से भरत और शत्रुघ्न को साथ ले वे लंका के लिये प्रस्थान करते हैं । इस बार नील अपने शरीर को इतना लम्बा कर लेते हैं कि वही सेतु का काम दे जाता है -- दीर्घीकृतो नील...चकार वासैनिधि सेतु कार्यम् । हनुमान् जी की सेना उस पर से होकर लंका पहुंचती है । वहां चक्रवर्ती की सेना का वानर सैनिकों से

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के साथ युद्ध होता है । इस युद्ध में भरत ब्रह्मास्त्र के प्रयोग से चक्रवर्ती का वध कर देते हैं और मच्छानु (हनुमान् जी के सुवर्ण मत्स्या से उत्पन्न पुत्र) को उसके स्थान पर मलियत् का राजा नियुक्त कर देते हैं और चक्रवर्ती की पुत्री रत्नमाली का विवाह उससे करा देते हैं ।

एक प्रसंग में हनुमान् जी में प्रतिशोध की भावना का भी दर्शन होता है । समुद्र पर सेतु बनाने का कार्य श्रीराम नील और हनुमान् जी को सौंपते हैं । वे दोनों आपस में तय करते हैं कि नील हनुमान् जी को शिलाएं पकड़ाते जायेंगे और हनुमान् जी उन्हें यथास्थान जमाते जायेंगे । नील के चाचा के साथ कभी हनुमान् जी ने अभद्र व्यवहार किया था इसकी याद कर नील शिलाएं इतनी शीघ्रता से पकड़ाते हैं कि हनुमान् जी को उन्हें उतनी शीघ्रता से यथास्थान लगा पाने में बहुत परेशानी होती है । कुछ समय बाद श्रीराम के आदेश से दोनों के कार्यों में परिवर्तन कर दिया जाता है । अब शिलाओं को पकड़ाने की बारी हनुमान् जी की है और उन्हें जमाने की नील की । बदले की भावना से हनुमान् जी अपने हर रायें पर एक-एक शिला बांध लेते हैं और धड़ाधड़ उन्हें नील को पकड़ाने लगते हैं । नील के लिये उन्हें उतनी त्वरित गति से जमा पाना सम्भव नहीं होता । इस दृश्य को देख क्षुब्ध श्रीराम नील को सुग्रीव के प्रतिनिधि के रूप में कार्य करने के लिये किष्किन्धा भेज देते हैं और हनुमान् जी को सात दिन के भीतर समुद्र पर सेतु-कार्य पूर्ण करने का आदेश देते हैं ।

हनुमान् जी कितने ही पराक्रमी हों, बुद्धिमान् हों, प्रत्युत्पन्नमति हों, पर हैं तो वानर ही । इसी वानरपन के कारण कभी कभी उनकी स्थिति हास्यास्पद हो जाती है । थाई रामायण में उसका यह वर्णन भी नहीं छूटा है । एक बार हनुमान् एक जंगल में पेड़ों पर लगे आमों

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के प्रति आकृष्ट होते हैं। आम तोड़ने पर उनमें से टपकते हुए रस से उनके हाथ भर जाते हैं । कपि स्वभाव के कारण वे हाथ अपने शरीर से ही पोंछने लग जाते हैं । इस तरह यह रस अपने शरीर पर मल लेते हैं । इसे देख उनकी स्त्रियां उन पर हंसने लगती हैं । हनुमान् जी इससे बहुत लज्जित होते हैं । इस कलंक को धोने के लिए वे तपस्या करना चाहते हैं । एतदर्थ वे ऋषि विष्कैल के पास जाते हैं । एक कपि किस तरह तपस्या कर पायेगा यह सोच ऋषि उन्हें मनुष्य रूप दे देते हैं ।

थाई रामायण में हनुमान् जी का एक स्वरूप जो भारतीय मानसिकता को शायद रास न आये वह है उनका नारी के प्रति आकर्षण । जिस-जिस नारी के सम्पर्क में वे आते हैं उस-उस पर वे आसक्त हो जाते हैं । सुवर्णमत्स्या के साथ भी यही स्थिति हुई और बैंजकयी के साथ भी । दोनों से ही उन्हें पुत्र लाभ भी हुआ । सुवर्णमत्स्या से मच्छानु का और बैंजकयी से असुरफद् का । थाई रामायण में इन दोनों बालकों की भी बहुत महत्त्वपूर्ण भूमिका है जिसका उल्लेख विस्तार से पहिले किया जा चुका है । न केवल हनुमान् जी ही नारी के प्रति आकृष्ट होते हैं, नारी भी उनके आकर्षण को रोक नहीं पाती हैं । सुवर्णमत्स्या ने जब उनके स्वस्थ, सुडौल और सुन्दर शरीर को निहारा और उनके गुणों का साक्षात् अनुभव किया, तो उसका अपने पर बस नहीं रहा था । उस स्थिति में वह आत्मविस्मृत सी हो कह उठी थी --

वज्राङ्ग एवं तरुणः शुभदर्शनश्च
धीरः पराक्रम समन्वित तत्स्वरूपः ।
सुश्लक्ष्णवाक् परहिते निरतोवदान्यो
लोकातिगैर्गुणगणैः परिभूषितश्च ।।

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दृष्ट्वैकमत्र मनसः सुतरामनीश॥
जन्मैव किं सफलमेव करणीयमत्र।
पर्याकुलेन लुलितेव सुविह्वलेन
वल्लीव सैरुचितमं श्रयितुं लषामि ॥
श्रीरामकीर्तिमहाकाव्यम् - 12.41-42

हनुमान् जी थाई रामायण में छाये हुए हैं। वे वहां की अनेकानेक घटनाओं के केन्द्र बिन्दु हैं। गुणों की खान हैं। इतना सब होने पर भी श्रीराम की छाया बनकर ही वे रहे। अपनी सारी शक्ति, प्रतिभा, सारी सूझ बूझ और सारी कार्यकुशलता उन्होंने श्रीराम के चरणों में ही अर्पित किये रखीं। यही कारण है कि थाई रामायण में केवल दो पात्र ही ऐसे हैं जिनके नामों में थाई उच्चारण पद्धति को नहीं अपनाया गया जबकि अन्य सब नामों में किसी न किसी प्रकार का भेद कर दिया गया। लक्ष्मण लक् बन गये, भरत फ्रोत हो गये, शत्रुघ्न सत्रुद् की तरह उच्चारण किये जाने लगे। केवल दो नामों में किसी तरह का कोई परिवर्तन नहीं हुआ और वे नाम हैं -- राम और हनुमान्। उनका उच्चारण थाई देश में भी उसी रूप में होता है जिस रूप में भारत में। उनका नाम वही का वही रहने दिया गया -- वे हैं श्रीराम और हनुमान्।

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MY STUDY OF MODERN SANSKRIT DRAMAS

by

Usha Satyavrat

It was early in the year 1960 that I started my work on modern Sanskrit dramas, Sanskrit Dramas of the Twentieth Century, to be more precise. The inspiration for this had come from the then Head of the Department of Sanskrit of the University of Delhi, Dr. N.N. Choudhuri, who was shrewed enough to see through my interest in dramatics.

Soon after I had started my work on Sanskrit dramas of twentieth Century I realized that it was not going to be easy. There was no material available at one place, even the complete information with regard to the dramas published in the Twentieth Century was not available. The only information that I could gather was the one furnished by Professor Raghavan's brochure entitled Modern Sanskrit Writings and his account of Contemporary Sanskrit Literature in the Sahitya Akademi volume on contemporary Indian Literature and his periodical review of the contemporary literary activity in Sanskrit as published in the issues of the Indian Literature of the Sahitya Akademi. But to get →

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hold of the dramas in original was my biggest problem. The local booksellers had with them only a small number of them. For the rest I had to find my way to collect them and it took me several years to get hold of most of them. The continued search ultimately yielded results and in more ways than one proved to be the most fascinating experience of my life. From a trickle it became a torrent and I have in my possession information with regards to more than three hundred dramas written in this century, published separately in book form as also in periodicals.

Prof. M.C. Dave of the Gujarati Department of our University told me of a Gujarati Sanskritist Mahamahopadhyaya Shankar Lal Maheshwar who, he said, had written a large number of Sanskrit dramas. For full particulars he directed me to Dr. D.G. Vyas who, though ~~an opthamologist~~ a medical doctor by profession, was a man of letters by instinct and was compiling the history of Gujarati literature. Accordingly I wrote to Dr. Vyas and requested him to be good enough to supply me with whatever information he might be in possession of with regard to Mm. Mahamahopadhyaya Shankar Lal Maheshwar. After about a month or so, Dr. D.G. Vyas gave the names of eight Sanskrit dramas to the Mahamahopadhyaya apart from his other works in Sanskrit and Gujarati. He was unable to say as to wherefrom the works would be available. I happened then to meet Dr. Solomen of the Sanskrit Department of the University of Gujarat. She assured me that she would search through all the local libraries and write to me. After sometime I received a letter from her that none of the local libraries had any of the Mahamahopadhyaya's books. After a few months she informed me of one Pandit Jetharam Shastri, Principal of the Ravaji Raj Sanskrit Vidyala, Morvi,--the same Vidyalaya whose founder-Principal the Mahamahopadhyaya was. After a month I received a big packet from him containing quite a few works of Mm.Maheshwar. In his letter Pt. Jetharam Shastry had written that since the

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Mahamahopadhyaya's property had been attached and a receiver had been appointed, he had no ready access to his books and papers. The receiver was persuaded with great difficulty to part with the keys. The Mahamahopadhyaya's house was then opened and after a thorough search he was able to lay his hands on the books he was now sending. Hence the delay in reply. In the packet he had sent a copy of the play Dhruvabhyudaya, which he was unable to find in the Mahamahopadhyaya's collection but which was available in the Library of his Vidyalaya. He wrote to me to prepare a copy of it within a reasonable period of time and return it to him. I copied it out, a drama of some 206 pages, within a month and returned it to him.

After a few months of his unforgettable noble act of help rendered by Pt. Jetharam Shastri, I received a letter from one Mahendra Dave of Morvi who had put up a memorial to the Mahamahopadhyaya. Therein he had voluntered at his own initiative all infor a tion, biographical and otherwise with regards to the Mahamahopadhyaya which I gratefully acknowledged and used in the talk I gave on the Mahamahopadhyaya under the series "Contemporary Sanskrit Writers" which was broadcast on 5th October, 1967 from the Delhi Station of the All India Radio. The Mahamahopadhyaya was born in 1873 in Jam Nagar, Saurashtra, was a pupil of one Keshava Shastri whom he remembers gratefully in all his works, was called Astavadhani Kavi by his contemporaties and was the classmate of the famous logician, Pt. Hathibhai Shastri who commented on most of his works. Besides the Dhruvabhyudaya mentioned above, he had written the plays Gopalacintamani, Amaramarkandeya, Muhurtacintamani, Prthvideva, Anasuyacarita, Bhadrayurvijaya and others.

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Another unforgettable experience relates to a gentleman named Prafulla Chandra Pandya. I had come to know of Karunaparijata, Simhalavijaya and Padukavijaya written by Pt. Sudarshan Pathi of Puri Sanskrit College, Puri. As I was longing to secure these dramas I addressed a letter to Pandit Sudarshan Pathi. The reply to this was sent not by Pandit Pathi but by one Prafulla Chandra Pandya. I quote his words below : Your letter addressed to Pandit Sudarshan Sharma Pathi to hand. I am informing you that Shri Pathi is no longer in the land of the living to acknowledge your letter. I have however gone through it and as desired by you have procured for you the plays written by Pandit Sudarshan Pathi. They are pinholed but I hope they would serve your purpose.

This letter had deeply touched me. How good of Shri Pandya to have taken all this trouble over a letter not addressed to him!

I must also recall here with gratefulness the gracious offer by Srijiva Nyayatirtha of a copy, the only one in his possession, of a play of his father Tarkaratna Bhattacharya, the Amaramangala.

Dr. Raghavan had also been very kind to me. He was good enough to continue sending me copies of all the plays he had published together with the photographs of the stage representation of as many of them as were available.

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MASTERS OF SANSKRIT LITERATURE -- SUDRAKA

Prof. Satya Vrat

Sudraka is well-known in Sanskrit literature as the author of the remarkable play the Mrcchakatika, the prologue to which gives some rather scrappy information about him. We are told that he was a Ksatriya king, though the country over which he ruled is not mentioned. He is said to have been brave and handsome quite proficient in the Ṛgveda, the Sāmaveda, mathematics, the arts regarding courtesans and the science of traning elephants. He is described as a devotee of Siva and the performer of the Asvamedha sacrifice. He is said to have entered into fire at the age of 100 years and 10 days : लब्ध्वा चायुःशताब्दं दशदिनसहितं शूद्रकोऽग्निं प्रविष्टः . Generally the scholars consider the prologue to be a later interpolation for it is inconceivable that a play-wright should refer to himself as having entered into fire.

The identity of Sudraka is still shrouded in mystery. A large number of Sanskrit works refer to him by name. Some of them merely repeat the detail found about him in other works while some do furnish additional details about his life and personality. The Avantisundarikatha of Dandin describes him as a Brahmin king of Ujjayini who is said to have defeated Svati, a prince of the Andhrabhrtya dynasty and brought under subjugation a number of times the earth by the sharp edge of his sword, as also by his speech, could apply to himself as well : वाचा स्वचरितार्थया. Professo Keith puts on स्वचरितार्थया the interpretation that in Sudraka's time it was understood that his writings contained autobiographical

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matter. Carudatta of the Mrdchakatika is said to represent Bhanudatta who had assisted Sudraka in time of danger and Aryaka is said to have been Sudraka himself. As Svati, the Adidhrabhrty prince whom Sudraka is said to have defeated ruled till about 56 B.C. an attempt has been made to connect Sudraka with king Vikram ditya, the founder of the Samvat era. All this however is in the realms of conjective and nothing can definitely be said about it.

The adventures of Sudraka were described by Ramila and Somil The latter appears to be the same as Saumillaka whom Kalidasa ref to respectfully in the prologue of his Malavikagnimitra. The name of Sudraka also occurs in the titles of three other works, विक्रान्तशूद्रक a play by an anonymous writer quoted in the Sarasvat kanthābharana, शूद्रकवध , a Parikatha referred to by Rayamukuta and शूद्रकचरित a Prakarana by पञ्चशिख . As these works are not available at the moment, nothing definitely can be said about them as to whether they contained any historical information or not. The name Sudraka gained such popularity among Indian rulers, especially of the Pallava and the West Ganges families, that they adopted titles containing this word as a symbol of valour.

Though Padmaprābṛtaka, a Bhāṇa, Vatsarājacarita, a Nāṭaka and Kāmadatta, a Prakaraṇa are ascribed to him, the vast majority of scholars is disinclined to accept them as those from Śūdraka. The only work which all along tradition has indisputably been said to have been composed by him is a Prakarana in ten Acts, the Mṛcchakatika.

The Prakarana presents the story of Carudatta a once rich citizen of Ujjayini who has spent all his wealth in good and noble

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deeds and Vasantasena, a courtesan. It begins with the courtesan being followed by Sakara, a brother-in-law of the ruling king. Vasantasena with her heart set on Carudatta spurns his advances. While being pursued she enters by chance into the house of Carudatta and takes refuge there. She spends the night in his company and leaves with him her ornaments for safety. Next day a gambler Samvahaka, enters her house. He is being pursued by gamblers as also the in-charge of the gaming house who want their dues from him. Vasantasena pays the amount and secures his release. Samvahaka gives up gambling and dons the robes of a Buddhist mendicant. Next Sarvilaka, a lover of Vasantasena's maid Madanika out to secure her release from her mistress by paying her the release money breaks into Carudatta's house and removes the ornaments that Vasantasena had left with him. To compensate their loss in gambling as made out by Carudatta a neclace given by his wife sent through the Vidusak to Vasantasena. On the other hand at Madanika's behest Sarvitaka offers to Vasantasena the ornaments he had stolen under the pretext that they have been sent back by Carudatta for safe custody. Getting neclace and ornaments Vasantasena sees through the ru adopted by both, Carudatta and Sarvilaka, she sends a word through the Vidusaka that she would meet Carudatta in the evening which she honours. The next morning she finds his son crying for he had got only a clay-cart to play with unlike the son of his neighbour who had a golden cart which he had lent him for a while and then taken back. Vasantasena takes pity on him and gives him her ornaments so that he could have a golden cart made of them. Carudatta who wants to enjoy Vasantasena's company in the garden called Puspakarandaka then leaves instructions with his servant to escort Vasantasenā in

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a chariot to the said garden. As the charioteer has forgotten the cushions he asks Vasantasena who also wants time for make-up to wait for a while. In the meantime another chariot driven by Sakara's servant appears there. Vasantasena gets into it. After a while Carudatta's chariot comes and Aryaka, a gentleman who had been put in prison by the ruling king Palaka for fear of the prediction of the astrologers about his kingship and who had esc from it gets into it. He is the first to arrive at Puspakarandak There he meets Carudatta who helps him in his escape. Having comm tted what in his eyes was treason, Carudatta does not think it wise to stay on there. As he leaves Sakara's chariot arrives and much to the surprise of the villain he finds Vasantasena in it. He renews advances to her which she desdainfully spurns. Infuriat the villain throttles her. She falls unconscious. Thinking her dead she covers her body with leaves, and goes away. At that very moment Samvahaka, the gambler-turned Bhiksu arrives there. He has taken a bath and wants to dry his clothes on the same leaves. He spreads them. He noticing movement under them after a while remo them, recognizes Vasantasena and helps her regain consciousness. On the other hand the Sakara ascribes Vasantasena's murder to Carudatta with money as the motive. Carudatta is sentenced to death. At the very moment when he is about to be executed Vasanta and save him.
and Samvahaka come. To complete the chain of events Aryaka deposes Palaka and ascends Ujjayini's throne. As a gesture of gratitude to Carudatta for helping him in his escape in the Puṣpakarananda garden he bestows on him the kingdom of Kusavati and the title of wife on his sweet heart Vasantasena. With this happy denoumen the Prakasana comes to an end.

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Among Sanskrit dramas the Mrcchakatika occupies a unique and distinctive place. It has good deal on movement, a number of incidents following each other in quick succession, a lot of suspense, as for example, in the interchange of chariots and the trial of Carudatta and a good deal of humour. Events are so depicted here as to take quite of the unexpected turns with the result that the interest of the audience does not flag even for a moment. Except for the long-descriptions of the rainy season, in beginning of the Sixth Act, there is quick action, a sine qua non of a good play. The particular interest of the play from the point of view of language lies in its variety of Prakrits which are the largest ~~in~~ number, as many as twenty seven, in any extant Sanskrit play. The characters ~~in it~~ are drawn from all strata of society, upper, middle and lower. The importance of the play for the social history of the contemporary period therefore cannot be overestimated It presents a picture of real society with gamblers, robbers, thieve police constables and so on. As a matter of fact it has a character who knows burglary as a regular art. That is the reason that the play has particular appeal for modern audiences, which are more attracted by realistic depiction. As a work of art the Mrcchakatika can yield palm to only a few, of the Sanskrit plays. It stands as a permanent memorial to the creative genius of Sudraka, one of Indias master play-wrights in Sanskrit.

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GRAMMATICAL ILUSTRATIONS - AN HISTORICAL & SOCIAL

(Satya Vrat Shastri, Vyakaranacharya, M.A., M.O.

The Astadhyayi of Panini is a huge collectio of 'Sutras' whose function it is to tell us the correc usage. These Sutras lay down rules as to how a particu word is to be formed, what is to be the base and what is to be the suffix, and what changes like shortening or lengthening of vowels and addition of consonants or vowels or their deletion take place in the process of the word-formation. To lay down the rules is the work of Panini, but to explain them and to illustrate them is the work of the commentaries. Panini says 'इको यणचि ' the vowels i, u, r,and l change into ya, va, ra and la Now this bare statement of fact does not carry an easy acceptability unless it is shown to be prevalent in actual practice in the language. The Kasika, therefore, gives instances where the rule is seen applying and this more than justifies it in our eyes. The illustrations that Kasika gives here is 'Dadhyatra', 'Madhwatra'. Now this Dadhyatra is a combination of two words Dadhi + atra. Here as'a'follows i and gets changed into ya. Similarly in'Madhwatra' a follows u and is changed into va.

The illustrations in Sanskrit Grammar are of many varieties. There are illustrations here that had been copied by one commentator from his predecessor and so on.Not even a faint attempt has been made to present themin better garb or add to their number. To illustrate the rule 'Antarantarena Yukte' we give the instance त्वां च मां चान्तराकर्णयतु:
Now contrastmd it with नेगादिकं वैयाकरणे चान्तरा महान्
How refreshing this illustration seems to be in contrast with the steriotyped illustration of the commentaries.

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To adopt an illustration given by one's predecessor is to prevent all the outlets of one's intellect. If a comentator gives his own illustrations - illustrations that he himself culls from different literary or linguistic sources, he reflects his own personality into the illustration. With even a little critical eye we can easily discern his own self in the illustrations; gauge his mind and fathom his thoughts. We can understand his likes and dislikes , his hopes and aspirations, in short we can have a snap of his very personality that lies embaded in them. While illustrating "Iko Yanaci " Bhatto ji diksita does not adopt steriotyped illustrations like'Dadhyatra' or 'Madhwatra'. He gives illustrations like 'Suddhyupasyah', Madhvarih, Lakarah and so on. Now these illustrations afford us an interesting study of the working of his mind. Bhatto ji says - सुद्ध्युपास्य: God is to be worshipped by the wise सुधीभिरुपास्य: Now the question arises who that God is - who is to be worshipped by the wise. Again Bhatto ji says Madhvarih, he is the enemy of Madhu i.e. God Vishnu Again the question may be posed why do you suppose that Madhvarih,is God. The answer is simple, because He is the part of the Creator- धात्रंश: . Again the question arises what kind of shape or Akara the God has. Bhatto ji says ' Lakarah '. Its shape is that of the letter L - ऌ inverted becomes ॡ ; so His shape is that of ॡ Now these three illustrations adduced to illustrate the rule ऌकोयणचि and seemingly unattached have an interesting story to tell. That Bhatto Ji was a devotee of Vishnu. We need not determine from other sources. His illustarations like मध्वरि: , कृष्णश्चाणूरमाह्वयत् are more aloquent than any other explicit statement.

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Had Bhatto Ji adopted the old steriotyped wooden illustrations perhaps the beautyful story of how his mind worked in the begining of his work would not have come down to us.

Similarly, Purushottamdeva in his Bhasa vritti gives illustrations like न सुख प्रति संसारे ,न दोष प्रति बौद्धदर्शने under सुप् प्रतिना मात्रार्थे २।१।६ and महा बौधिं गन्तास्म: under ३।३।१३७ and प्रणम्य शास्त्रे सुगतायिने ... ... under १।४।३२ . Now these illustrations leave not even an iota of doubt in our mind that Purushottamdeva was a Buddhist. The absence of such illustrations in the Kasika vritti and the incidence of other illustrations like वृषलं पादेन हन्ति अंग कूज वृषल ! इदानीं ज्ञास्यसि जाल्म ! etc. which have a definite ring of Brahmanicaltyranny about them and be speak of the age when Buddhism had not yet succedded in transforming the minds of the people and taring them away from the age old hatred or contempt towards the poor and the lowly. Buddhism seems to be skindeep in the time of Vaman and Jayaditya atleast in the Brahminical super stratum of society.

Even the steorotyped illustrations, though not showing the originality of mind of the later comentator are invaluable for a student of History and Sociology in that they afford him some clue to the historical or social condition of the times in which they were first mooted. We know Kasika Vritti is the oldest commentary. Together with the Maha-Bhashya it forms an Old Guard of Sanskrit Grammar. Some illustrations of the grammatical rules are to be met with in the Maha-Bhasya, some are to be met with in the Kasika. They seem to be as old as the Maha-Bhasya or the Kasika.

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Under
They therefore afford us a glimpse into the Historical and the Sociological condition in the time of Maha-Bhasya and Kasika.

Under अव्ययं विभक्तिसमीप समृद्धि व्युद्धयर्थाभावात्ययासम्प्रति शब्दप्रादुर्भाव पश्चाद्यथानुपूर्व्य यौगपद्य सम्पत्ति साकल्यान्तवचनेषु ।
we have the illustration यवनानां व्यृद्धि दुर्यवनम्
this is to illustrate the 'Avyayibhava' compound in the ~~xxx~~ meaning of 'Vyrddhi' or decrease in the prosperity. Now, यवनानां व्यृद्धि दुर्यवनम् means the decrease in the prosperity of the Yavanas or the Greeks. This illustration is most welcome to the Historian in that it gives him important historical fact, that when the Kasika Vritti was written the Greeks had lost much of their power and prestige in India. Itseems Menander or other Greek Generals had stormed Saketa and Madhyamika (wide Maha-Bhasya अरुणद्यवनः साकेतम्, अरुणद् यवनोमाध्यमिकाम्) might have been defeated and given a good licking sometime before Kasika appeared on the scene.

Again, under the same Sutra we have the example दुर्गवदिकम् . This also is to illustrate the Avyayi Bhava compound. Now this means " Woe betide the Gavadis" . But who are these'Gavadis'. Can we not hazard a conjucture that these are the same as the Gaddis of the present day? If this conjecture is true the Gaddi community goes as far back as the early centuries of the Cristian era. The Gaddis can legitimately take pride in their being so old and make congratulate the'Vrittikara'- though he has pronounced a curse - to have prevented their name from sinking into the limbo of oblivion.

Jayaditya gives the illustration आकुमारं यशः पाणिनेः
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under अव्ययं ह्व विभक्ति समीप ....(2.1.13.) This means the fame of Panini had spread even down to the children. This illustration given to illustrate the compound of A with Kumara tells us, by the way of course, as to be fame of Panini in the early centuries of the Cristian era. This illustration also occurs in the Maha-Bhasya and is therefore pretty old. It tells a beautyful Saga of Panini's fame spreading even among the children. This great Grammarian, who, in the words of Soviet Professor Thomas Stscherbatsky, wrote down ' the greatest production of the human mind' was truely immortalised when his fame over flowed the select coterie of the learned and got saturated among all the sections of the societies begining from children right up to the aged. Another example also testifies to the great fame of Panini. Under अव्ययं विभक्ति समीप we have the illustration इतिपाणिनि for शब्द प्रादुर्भाव .Now,'Shabda Pradurbhava' means the great currency of the world प्रकाशता शब्दस्य, इतिपाणिनि, Therefore, means, the word Panini has had a great currency among the people. पाणिनि शब्दो लोकेप्रकाशत इत्यर्थ: This illustration coupled with the other illustration shades a welcome light on the extra-ordinary fame of the No.I of Sanskrit Grammar.

Under (पञ्चमीविभक्ते the Kasika gives the illustration माथुरा: पाटलिपुत्रकेभ्य: सुकुमारतरा: आढ्यतरा: the people of Mathura are more lovely and more prosperious than the people of Pataliputra. This illustration gives a good hint as to the condition of the people in different parts of the country. Even as today some parts of the country are ~~grammar~~ prosporous while others are comparatively poor, so in ancient time too there was no uniform prosperity : some regions being more prosperous

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the others being less prosperous.

There is a Vartika under चतुर्थ्यर्थे छन्दसि २.३.६२ षष्ठ्यर्थे चतुर्थी वक्तव्या .

The illustrations are या खर्वेणासिंचति तस्या खर्वो जायते । या दतो धावति तस्यै श्यावदन् । या नखानि कृन्तति तस्यै पुनस: । या अंके तस्यै काण: ।

and so on. That is, a woman in labour, if she takes water by 'Kharva' delivers a lame, if she washes teeth she delivers an issue with the dark teeth, if she puts collirium in the eyes she delivers an one eyed issue and so on. Now these illustrations reveal to us the many facts of the medical science and their importance on that count only cannot be underrated.

We have also an invaluable example in the इन्द्रभव वरुण शर्व रुद्र मृड हिमारण्य यव यवन मातुला चारियाणामानुक् ५.१.४९.

which throws an interesting side-light on the condition of women in those days. The Sutra lays down that the word Matula and Acharya have the suffix i and the addition of the word'an' when they are to denote the relation of the wife of some body. पुंयोग लक्षणो ङीष् भवति । Where the denotation is something other than the wife of a man the addition does not take place. Now, take the word Acharya. If you want to express the sense of ' wife of Acharya' you will use the word आचार्यानि otherwise the word आचार्या will be used and this will mean 'one' who herself enterprets the Vedas आचार्यस्य स्त्री आचार्यानी । यातु पुन: स्वयं व्याख्यात्री सात्वाचार्या ..

Here the illustration Acharya and its interpretation in the commentaries gives a side-light as to the condition of the women. It tells us that there used to exist in this country women who rubbed shoulder with men in interpreting the Sruti. We know that the states

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of women, though excellent in the Vedic times, slowly diminished in importance as the centuries advanced till it became intolerable in the early madieval time. Women came to be despised and hated and strictly prohibited to go in for the study of the Vedas ~~xixx~~ which had become the sacred preserved of the Brahmanas. Against this back ground this illustration brings into bold relief the happy condition of the women when they have the right not only to study but also to interprets the Vedas.

This gets further confirmation from the illustration पतिरियं ब्राह्मणीग्रामस्य 'this Brahaman woman is the lord of the village'. This has been given as a counter illustration under विभाषासपूर्वस्य (4.1.34) This illustration very well knocks the bo/ttom out of the feet of those who have the temerity to say that women have never had the right to own property in ancient time-s. These people say that women could only have as much as to keep body and soul together and the right of property vested only in the male members of the house-hold. This illustration, however, disproves this and, indeed, points to the blissful time when women could not only read or write, lecture or preach, but were also the mistresses of their temporal belongings.

Thus we see that these illustrations in Sanskrit Grammar shade a welcome light on many an historical and social problem of antiquity. They bring back to us the ages that have come and gone, the generations that have lived and died. Many a time the picture is hazy. But at other time it shines out under a clear sky. We then see in it our forbears, their customs and manners, their

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and their methods of food and clothing. From the illustration ओदनपाणी we learn that the followers of Panini had rice as their staple diet. From the illustration like दीरपाणा we learn that milk was the favourite food of the people of Usinara. Now, these illustrations are meant only to show how 'na' changed into 'na' and so on. But they also open to us a vista of the past and afford us a glimpse into the ages gone by.

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HUNGARIAN INDOLOGY

Oriental studies in Hungary were fostered by various sources of common interest. The first of them was the quest to clarify the origin and early history of the Hungarian nation, which arrived in its present country from the East in the 9th century. (Explorers set out towards Asia to find "relatives" as early as the 13th century). Another source of interest was the sympathy of an oppressed nation for people struggling for freedom. After the liberation of Hungary and the achievement of independence of India this sympathy naturally developed into a many-sided cooperation, which helped Indology as well. Indological studies were promoted by the demand for translations as well -- the Hungarian public is used to read the important works of world literature in Hungarian. Finally the expanding contacts of the last decades have exposed the need of better knowledge and understanding of the present day India.

The acquaintance of Hungarians with Indian culture and literature did not start with modern Indology. Even when there were no experts available, works of Indian origin were translated and widely read in Hungary. As an example the Pañcatantra can be mentioned which had three Hungarian translations by the end of the 18th century, translated from Turkish, Latin and French respectively. The life-story of Buddha arrived in Hungary even earlier - in the form of the legend "Barlam and Josafat".

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Modern Hungarian Indology starts right with its greatest name. Alexander Csoma de Koros (1784-1842) wanted to investigate the early history of Hungarians : to find new sources, to see the places where they might originate from. The final aim of his journey was Central Asia but he was diverted to the South, to India - and after he got acquainted with the historical literature and Buddhist texts to be found in Ladakh he started to work on them and remained in India for 20 years and devoted his life to the study of Tibetan, Sanskrit and Bengali languages and literatures. He discovered and described thousands of Sanskrit Buddhist texts preserved in Tibetan translation, before the Pali sources were disclosed. He published the first scientific biography of the Buddha (based on Lalitavistara), prepared an English translation of the Mahāvyutpatti (a Sanskrit - Tibetan terminological dictionary) and published papers on history, grammar and Ayurvedic knowledge. His Tibetan grammar and dictionary was published in 1834.

After the death of Alexander Csoma de Koros there were no Hungarian experts who could work on primary sources. A possibility to study Sanskrit was created only in 1873, when the Department of Indo-European Linguistics was established in the University of Budapest. As a result parts of the great epics, excerpts from the works of Kalidasa, the Hitopadesha, the Mānavadharmashāstra and pieces from the Buddhist literature were translated from the original. The translations were done by

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Karoly Fiok (1857-1915) and Jozsef Mayr. The former wrote a long essay on the Indian literature as a part of a great History of World Literature in Hungarian.

The international level of Indology was arrived by Hungarian scholars only in the beginning of our century. Jozsef Schmidt (1868-1938) published a number of important papers on linguistics. He was the head of the Deptt. of Indo-European Linguistics until 1919 when he was forced to retire because of his progressive views, He published several books on India like "History of the Sanskrit Literature" "The Philosophy of India", "Indian Epics", "The Life of Buddha" etc. He did a lot to popularise Indian literature by translating the Pañcatantra and Mālavikāgnimitra and giving lectures on different interesting questions of Indology. Another populariser of Indian thought was Ervin Baktay (1890-1963) who travelled extensively in India and published books about his experiences and on the Indian religions. His best book is a "History of Indian Art" (1958) which was translated into German as well.

There were some Hungarians who left Hungary after completing their studies and lived in India. The greatest scholar among them was Sir Marc Aurel Stein (1862-1943), a member of the Hungarian Academy, who became a British citizen. His archeological discoveries in Central Asia have thrown new light on the extension of Indian cultureal influence in Asia and on the interchange of different cultures along the ancient "silk road". The publication

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of the Rājataraṅgiṇī was another important contribution to Indian historiography. Two rooms of the National Museum of India in Delhi are filled with objects from his collection. He found the oldest printed book and many of the oldest Sanskrit manuscripts. Some other Hungarians were also connected with the arts of India. Imre SCHwaiger's name is well known among museologists and art-collectors. Charles Febry was a highly estimated art-critic and an author of books on Indian sculpture. It may not be out of place to mention the name of Amrita Sher-Gil, one of the greatest modern painters, who's mother was Hungarian, and who's Hungarian contacts helped her in developing her style.

The liberation of Hungary in 1945 and the victory of the working classes have brought about a quantitative and qualitative change in Hungarian Indology as well. Direct contacts were established in the political, economical and cultural fields with India in 1947. The possibilities to study India and the demand to do so increased. Today's Hungarian Indology is no more an one man show, the different aspects of culture and society are studied by experts in the various fields. A further planned development is of course necessary.

The centre of Indological studies remained the Deptt. of Indo-European Linguistics in the Eotvos Lorand University. Budapest, but projedts in other fields of Indology were introduced in other institutions, e.g. other departments of the same university, in institutes of the Hungarian Academy of Sciences, in museums and libraries etc.

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The Head of the Deptt. of Indo-European Linguistics is Prof. Janos Harmatta, member of the Hungarian Academy of Sciences. He is an expert in the Ancient World in the widest sense : From classical Rome and Greece through Iran upto India, and from linguistics to history and archeology. His works in Indology are mainly connected with the Kushana period and contribute to epigraphy, history and archeology. Csaba Tottossy works in the same deptt. and wrote studies on the Shukasaptati and translated it into Hungarian. Geza Bethlenfalvy works in the Deptt. of Central Asian Studies and does research on the Tibetan translations of Indian Nitishastras. Dr. Andras Balogh and Dr. Vera Gathy do their researches in the framework of the Deptt. of Modern World History. Dr. Balogh published a book on 19th - 20th century India, and Dr. Gathy published studies on the history of the National Congress and on Gandhi. For many years she was in charge of the Indo-Hungarian Exchange Programme in the Institute of Cultural Relations. The questions of modern economy and development of India are studied in the Afro-Asian Research Centre which is a part of the Karl Marx University of Economics.

The Hungarian Academy plays a great role in organizing and coordinating the researches through its committees. The Oriental Library of the Academy became an important instrument of Indological studies, specially after it could incorporate the valuable estate of Sir M. Aurel Stein, who left his own library to the Hungarian Academy. Gyula Wojtilla works in this library, and published papers on literary and textological questions.

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The best expert in Sanskrit literature, Dr. Jozsef Vekerdy works in the foreign deptt. of the Hungarian National Library. He wrote many entries of the new Lexicon of World Literature, many studies on different questions of Sanskrit literature, and translated great portions of the Mahābhārata, Rāmāyaṇa, Kathāsaritsāgara, plays and poems of Kālidāsa, the Vetālapañca-viṁśatikā and many other texts. Besides, he is the best expert of Gipsy language and folk-poetry in Hungary.

The Hopp Ferenc Museum of Far Eastern Arts is the centre for research in Indian art. Descriptions and analyses of important pieces of its collection were published in the Year-book of the Museum. The Indian Collection was locked after first by Ervin Baktay, then by Edith Toth and now by Vera Horvath. Besides a number of research-papers Edith Toth Published a small but very valuable book on Nepalese art. In 1963 she has got a scholarship to India, and she died there leaving many plans unfulfilled. Vera Horvath published recently a book on the art of Gandhara.

There is only one expert in Hungary on Dravidian languages, Istvan Major, who worked on the literary and linguistic problems of the Tirukural.

Besides Sanskrit works many short stories, novels and poems of modern Indian writers were translated - like these of Rabindranath Tagore, Mulk Raj Anand, Prem Chand, Kushwant Singh, Mohan Rakesh and others.

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The future Indology of Hungary has to count on the growing interest of the Hungarian readers, on the demand for information of those who participate and organise the economical and political contacts. It has to keep level with the international Indology, to contribute to the better understanding of the past and the present of India, the culture and the society. For all this more concentrated efforts will be needed, may be an independent Indological Department at the university, which will include a wider spectrum of problems in its range of researches and studies.

Geza Bethlenfalvy
Delhi University

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M A H A T M A G A N D H I

Prof. Satya Vrat Shastri
Professor & Head,
Department of Sanskrit &
Dean, Faculty of Arts
University of Delhi
Delhi-110007

The birth anniversary of a great individual, past or present, anywhere is an occasion to remember him and all that which had made him great. When Mohandas Karamchand Gandhi became Mahatma nobody can precisely tell. The title was conferred upon him by the Indian people at large and not any particular agency. The people in India have the queer habit of investing the great among them with titles which are based on the particular qualities they possess. Thus Mohandas Karamchand Gandhi became Mahatma Gandhi, Bal Gangadhar Tilak Lokamanya Tilak, Lala Lajpat Rai Panjab Kesari Lala Lajpat Rai, Subhash Chandra Bose Netaji Subhash Chandra Bose and more recently Jai Prakash Narain Lok Nayak Jai Prakash Narain. Among the political leaders Gandhi was perhaps the only one to have been conferred upon the title of Mahatma, the great soul. The Indian people saw the greatness pervading him and preferred to call him as such.

Some 2500 years back the Indian people had called another great soul among them as Mahatma. He was the Buddha whom the people in India know by the name of Mahatma Buddha. Both were great souls, great in their own way. Both aimed at the

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spiritual regeneration of society. Both preached truth and non-violence. Both were the authors of the greatest of the revolutions in history. Both began their spiritual life with renunciation - one renouncing the royal comforts and the other a lucrative practice at the Bar. History had cast a mission for both of them and both of them carried it out in their own way. While one had nothing to do with politics, the other was very much in it. While one concerned ~~him~~oneself with the mental and the spiritual aspects, the other brought into the pale of his activities the economic upliftment of his compatriots. Among the many things the two shared in common was a revolt against the age-old beliet in superstition and the stranghold of caste. They believed in the equality of man.

When Mahatma Gandhi appeared on the scene the people were groaning under the weight of foreign domination. The intelligentsia among them was getting restless in ending it by all possible means. The terrorists were active. The Mahatma saw at that time that while the end to be achieved was good, the means being adopted for it were not. Violence would result in further violence, bloodshed in further bloodshed. He believed in wimming over the opposite side rather than eliminating it. No one was enemy to him. He knew, as he was on the side of the truth, that self-determination is the birthright of every people. Resistence had to be offered for achieving this, the resistence for the truth. That was his satyāgraha, the insistance on the truth, Satya + agraha. But this insistance or resistance had to be peaceful. That was the core of his philosophy. He introduced it into the politics of his day. Like the end the means must also be pure was his clarion call. The nation listened to it and rallied behind him. With the pool of the spiritual energy

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of the whole nation with him the Mahatma set out on a mission that Dame Destiny had assigned him. The foreign power realized the force of it and withdraw by itself restoring the freedom to the people of India. A great feat unheard of in history was accomplished. A new nation was born in the midnight of August 15, 1947. Since it had come into being through the efforts of Mahatma Gandhi/to confer upon him yet another title of Rasthrapita, the Father of the Nation.

Mahatma Gandhi was one of those individuals who had completely identified himself with common man. The people even at the lowest rung of society were to him the men of God, Harijans. He preferred to live among such men of God to living among the rich and the affluent. He would clean their streets, hearths and homes and would teach them the three rs . He would try to wean as of them away from some of the undesirable habits like drinking and gambling as had fallen into them. Even the lowliest of the beings claimed his attention. He was known to have washed the urinals of the lapers with his own hands.

A great social reformer, he raised his voice against caste divisions. All men are born equal, said he. Apalled at the poverty of millions of his countrymen he asked them to take to the charkha, the spinning wheel and cottage industries which to him, would ensure the bare necessities of life at least to the vast segments of society. He was against dowry with all its evils and advocated widow re-marriage. He was a strong protagonist of the emancipation of women.

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The Mahatma symbolized in him the noblest of the ideals. Though deep in action of the most momentum kind, he kept up his detachment. A practical follower of the Gītā he translated the philosophy of Karmayoga in his life.

India has been a land of the saints, the pious, and the spiritual but the sand-dunes of Indian history throw up few such instances when the saints have been at the apex of political struggles, when the pious have contributed as much to the development of piety among their fellow beings as to their economic uplift and the spiritual have concerned themselves as much with spiritual things as material, Mahatma Gandhi was one of those instances. A saint and a statesman, a pious soul and an ardent revolutionary he represented in him an astounding personality, a personality remarkable for its tryst with Destiny.

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(in Shri Sharadeshwari)

Mahatma Gandhi

Prof. Satya Vrat Shastri
Professor & Head, Department of Sanskrit &
Dean, Faculty of Arts,
University of Delhi, Delhi-110007

Your Excellency, ladies and gentleman,

We all are assembled here today to celebrate the 111th birth anniversary of Mohandas Karamchand Gandhi, more wellknown as Mahatma Gandhi. Mahatma, the Great soul, is the title that he carries. Should we not pause here and ask the question: who conferred this title on him? Well, the answer is obvious, it is the people of India. They could see through the great soul that dwelt in him, the lofly thinking that belonged to him, the magnanimity that characterized him. They began to call him by the name Mahatma. That was the form in which they had perceived him. Around two thousand five hundred years back they had perceived another one among them in that form on whom too they had conferred the title Mahatma. He was Gautama, the prince Siddhartha, who came to be known to them as Mahatma Buddha. Mahatma Gandhi as we can see, comes in the line of Mahatma Buddha. Like his predecessor he devoted his life in the service of humanity, its emancipation from sorrow and suffering, its release from pain and unhappiness. Attempts were made on the life of both of them by the evil forces of the time. While in the case of one they did not succeed, in the case of the other they did. Mahatma Gandhi fell a martyr to the bullet of an assassin, though an apostle of peace and non violence! He had realized in the way very few people do that violence produces violence,

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hatred produces hatred. Violence, therefore, can only be conquered through non-violence, hatred only through love. And he preached them, peace and non-violence, all his life. He had no illwill for any body, not even for the then rulers of the country, the British. As a true patriot he wanted to free his country from their clutches to bring its right to live in freedom and dignity back to it, to restore to it its independence. For this he waged prolonged struggle. He geared the whole mass of the people for the upwill task and served on the then masters the notice in 1942 to quit India. But all this he did in non-violent manner. Peaceful resistance was the way that he offered to his people to get rid of the mighty foreign yoke. He felt highly unhappy when on occasions he found his people deviating from that path. He would call off then his movement of peaceful resistance, to which he had given the name Satyagraha, the insistence, āgraha, on satya = truth, as in the case of Chaurichaura and take to self-purification by means of fasting, anaśana or vrata. It is through his nonviolent struggle only that he was able to lead his people to independence on August 15, 1947 when in the words of Pandit Nehru India had a tryst with Destiny.

Mahatma Gandhi was a saint in his own right but with a difference. He was the creator of his country's politics for decades. History furnishes few examples, if any, of the saints and seers organizing political movements and directing them, being right in the middle of them and yet remaining unaffected by them. Mahatma Gandhi was a saint, a politician, a statesman, an organizer, a rebel, a social reformer - all rolled into one. These different facets of

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(in Shri Ramakrishna)

his life interlocked in his enagmatic personality acted and reacted on each other. His saintliness influenced his political style of functioning, his character of a rebel and an organiser influenced his saintliness. He could not remain a recluse tied upto his Āśrama, devoting himself to his penance, tapasyā. He moved among his people, organized them into a well-oiled machine to fight the foreign domination, infusing new fervour in them by his speeches and writings. For this he needed to identify himself with them. And that is what he did. It is here that his saintliness exerted itself. The most frugal in dress, food and habits, he appeared like any other Indian, the humble of the humblest, the lowliest of the lowly. The people of India thus saw in him their own reflection. The lion cloth clad sadhu of the description of Churchill became thus the symbol of India. That is why he could preach in politics the now wellknown doctrine of the purity of means and ends, i.e. for the pure ends the means should also be pure, impure means cannot produce pure results. It was total identification with his under-nourished and impoverished masses in matters of dress, food and living that made him propagate the use of the spinning wheel and the thick yarn cloth, the Khadi which became the symbol for the country's independence that the rebel in him wanted to restore and which the organiser in him wanted to organize his countrymen for. Now the social reformer in him made him realize that a society steeped in poverty and superstition cannot wage a successful struggle against foreign domination. This thinking influenced his political style of functioning. He, therefore, worked for better educational facilities, widow remarriage

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and freedom from superstition etc. among his countrymen. Though India was his principal centre of activity, he did not limit himself to it. He took keen interest in world affairs. The issues of the Young India, the paper that he started and in which he wrote extensively bear ample testimony to it. He had intimate contact with the other leaders of the world of his time.

A practical man, Mahatma Gandhi realized that if India were to regain independence and to keep it after regaining it, it must have to be perforce welded into a well-knit nation. The artificial barriers and divisions in it must have to be cleared, the divisions of community, caste and creed must have to go lock, stock and barrel. He, therefore, worked relentlessly for communal harmony, for the upliftment of the untouchable class whom he gave the more respectable name of that of Harijan, the people of God.

To Mahatma Gandhi truth was God and God was truth. His whole life was an experiment with truth. The legacy that he has left for mankind is massive. He wanted humanity to live in peace, in happiness, in prosperity, in harmony. That was the world order he had visualized. At no time are the teachings of the Mahatma more needed than they are today. They stand out as a beacon light in a world torn with strife and struggle. It is for the world now to follow them and have a wonderful tryst with destiny.

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धर्मयुग

17 अक्तूबर, 1986

आदरणीय शास्त्री जी,

आपका कृपा पत्र और लेख मिला। लेख बहुत रोचक है, किंतु इस प्रकार के लेख यदि बिना चित्र के जायें तो उनका कुछ विशेष प्रभाव नहीं पड़ता। यदि इन मूर्तियों के चित्र भी भेज सकें तो इस सामग्री का हम अवश्य उपयोग करना चाहेंगे।

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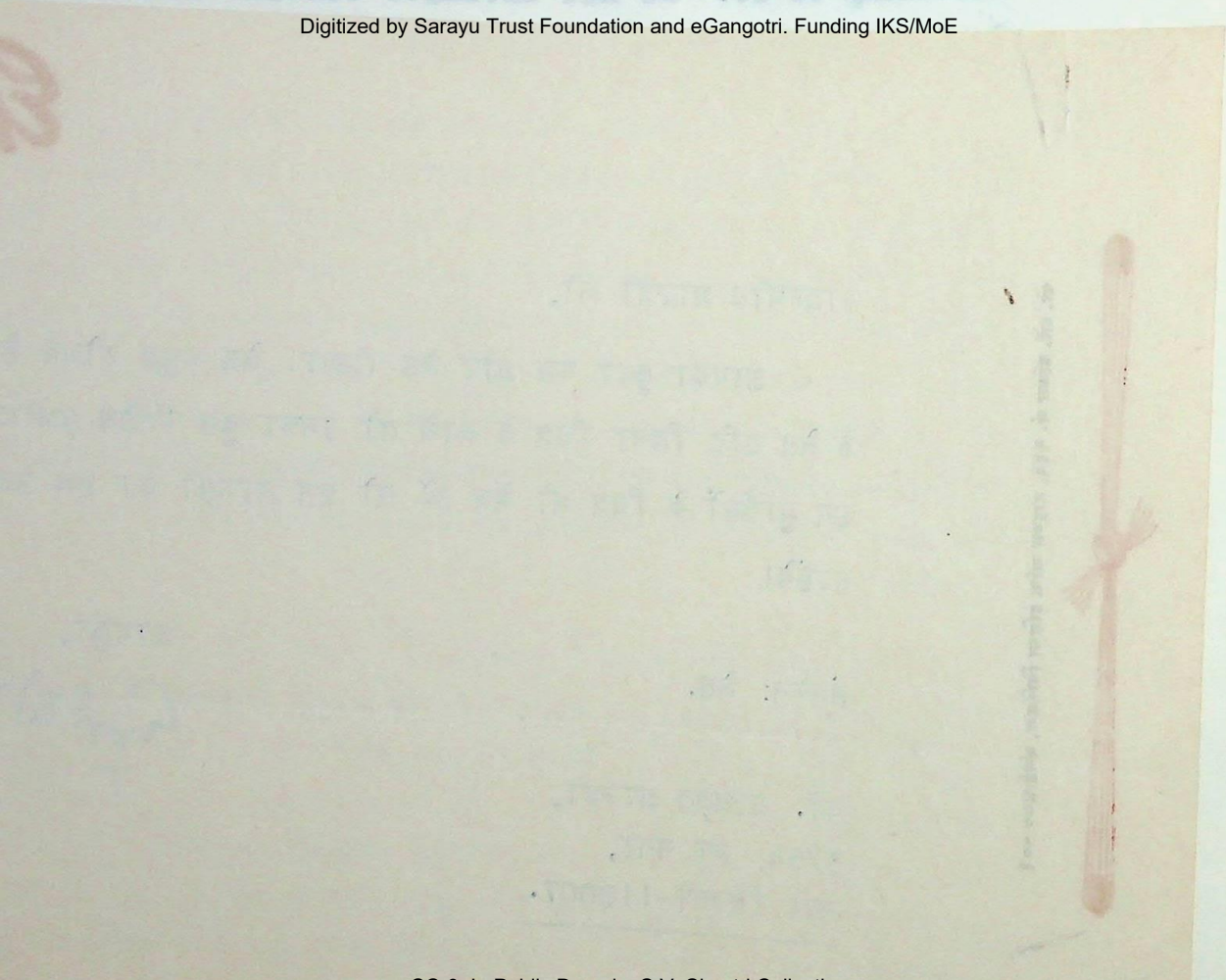
आपका,

डॉ. सत्यव्रत शास्त्री,
3/54, रूप नगर,
नयी दिल्ली-110007.

पो.ऑ. बॉक्स नं. २१३, टाइम्स ऑफ इंडिया बिल्डिंग, बंबई-४०० ००१

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คำสันสกฤตที่มีความหมายเหมือนกัน

ของ

Satya Vrat Shastri

คำศัพท์ภาษาสันสกฤตที่ใช้แทน "คำที่มีความหมายเหมือนกัน" คือ ปรฺยายวจน หรือกล่าวอย่างสั้น ๆ ว่า ปรฺยาย ซึ่งรู้จักกันมากกว่า ปรฺยาย แปลตามรูปศัพท์ว่า "การหมุน"

คำสองคำหรือมากกว่านั้น จะมีความหมานแทนกันได้หรือไม่พูดได้ยาก คนบางกลุ่มมีความคิดว่า เบื้องหลังความหมายที่ใช้แทนกันได้ ยังมีความหมายที่แฝงอยู่อีก. ความหมายที่แฝงเหล่านี้สามารถจะค้นหาได้โดยการวิเคราะห์การใช้ในเนื้อหาต่าง ๆ หรือโดยการสืบไปถึงความหายตอนแรก ๆ ของคำในเชิงประวัติ หรือโดยกาศัยการเสนอแนะของนักวิจารณ์หรือโดยการตีความตามความเป็นมาทางด้านศัพท์ สำหรับภาษาปัจจุบัน การสืบสวนทำได้ง่าย เพราะหลักการใช้คำทำให้ขอบเขตของความหมายอยู่ในวงจำกัด เพื่อที่จะอธิบายข้อนี้ เราจะยกตัวอย่างคำในภาษาอังกฤษ ซึ่งมีคำหลายคำ เช่น ride, scale, climb, mount ตรงกับภาษาสันสกฤตว่า ārohaṇa ทุกคำมีความหมายตรงกับ ārohaṇa แต่ต้องเป็น ārohaṇa ที่คุมตัวกรรมต่างกัน ดังนั้นความแตกต่างของความหมายของคำเหล่านี้จึงขึ้นอยู่กับกรรมของ ārohaṇa คือ riding เท่ากับ ārohaṇa บนม้า climbing คือ ārohaṇa. บนต้นไม้ หรือเสา หรือภูเขา scaling เท่ากับ ārohaṇa บนภูเขา เป็นต้น จะเห็นได้ว่า แต่ละคำมีความสัมพันธ์เฉพาะกับกรรมตัวหนึ่งและมีความหมายแตกต่างกันก็โดยกรรมนั้น ๆ เท่านั้น ผู้แต่งศัพทีร์มหาภาษยได้กล่าวไว้อย่างชัดเจนว่า

"ศัพท์มีความหมายที่จำกัด เช่น สำหรับ สีแดงเหมือนกัน ถ้าใช้กับ โค จะใช้ว่า โลหิต แต่กับม้าใช้ โศณ สำหรับ สีดำเหมือนกัน ถ้าใช้ กับ โค ใช้ กฺฤษณ แต่ถ้าใช้กับ ม้า ใช้ เหม สำหรับสีขาวเหมือนกัน โค ใช้ เศฺวต แต่ม้า ใช้ กรฺก"

การค้นหาข้อแตกต่างของความหมายของคำที่ถือว่าเป็นคำที่มีความหมายเหมือนกัน ในภาษา classic เช่น ภาษาสันสกฤต ค่อนข้างจะยาก เพราะจะค้นหาได้จากวรรณคดีอย่างเดียว ภาษาวรรณคดีและภาษาที่ใช้พูดกันในปัจจุบันย่อมมีความแตกต่างกันอย่างเห็นได้ชัด ความหมายแฝงของคำย่อมจะไม่ปรากฏชัดในวรรณคดีเท่ากับในภาษาปัจจุบัน วรรณคดีเองก็ใช่ว่าจะเป็นกลุ่มก้อนอันเดียว เพราะยังมี ลำดับความเก่าแตกต่างกัน ซึ่งทำให้เรามองเห็นขบวนการเปลี่ยนแปลง จากความหมายที่สร้างขึ้นในตอนแรก ไปในความหมายที่ตายตัว เปลี่ยนจากความหมายที่ใช้ในหมู่คนกลุ่มใหญ่เป็นใช้ในความหมายสำหรับคนกลุ่มเล็ก ดังนั้นวรรณคดียิ่งเก่าเท่าไรก็ทำให้เราทราบข้อแตกต่างที่ละเอียดอ่อนของคำที่ถือว่ามีความหมายเหมือนกัน ได้มากเท่านั้น ในวรรณคดีสันกฤตยุคต้น ๆ เราจะพบคำสันสกฤตที่มีความหมายเหมือนกันวางอยู่ติดกัน นี้เป็นเครื่องชี้ให้เห็นอย่างชัดเจนว่า ความหมายที่แตกต่างกันยังคงอยู่ในสมัยต้น ๆ การวิวัฒนาการไปสู่การมีความหมายใช้แทนกันได้ อันที่จริงก็เกิดขึ้นจากการหายไปของความหมายแฝงที่ละเอียดอ่อนเมื่อเวลาล่วงไป ความหมายที่ใกล้เคียงกัน ทำให้เกิดการใช้แทนกันขึ้น ซึ่งตรงกับความหมายที่ Kṣīrasvāmin เสนอ ในการอธิบายคำใน อมรโกศะ

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ตมาลปตฺร คือ เครื่องหมายที่เขียนด้วย กัสตูรี บนหน้าผาก เป็นรูป ตมาลปตฺร ติลก คือ เครื่องหมายที่เขียนเป็นรูปเมล็ดงา จิตฺรก คือเครื่องหมายที่มีหลายสี (บนหน้าผาก) วิเศษก คือ เครื่องหมาย (บนหน้าผาก) ที่บอกให้รู้ชัดเจนว่า คืออะไร ดังนั้นเครื่องหมายเหล่านี้คือชนิดต่าง ๆ ของเครื่องหมายที่เขียนบนหน้าผาก แต่เอามาใช้แทนกันเพราะความใกล้เคียงของความหมายของคำเหล่านี้

คำสันสกฤตที่มีความหมายเหมือนกัน เดิมที่มีความสัมพันธ์ในฐานะคุณศัพท์กับนามศัพท์ เมื่อเวลาล่วงไป คุณศัพท์ได้ถือเอาความหมายของนามศัพท์ไว้ จึงกลายเป็นคำที่มีความหมายเหมือน นามศัพท์นั่น ตัวอย่างในคัมภีร์ รามายณะ วิหงฺค และ ปกฺษิน วางอยู่ติดกัน หนึ่งในสองคำนี้จะ ต้องเป็นคุณศัพท์อย่างเห็นได้ชัด คือ คำว่า วิหงฺค ซึ่งตามรูปศัพท์ แปลว่า "บินในท้องฟ้า" ดังนั้น ปกฺษิน ซึ่งใช้คู่กับ วิหงฺค ในที่นี้จะต้องแปลว่า "นกที่บินอยู่ในท้องฟ้า" ในที่อื่น ในรามายณะ คำที่คล้ายกัน คือ "เขจร" ซึ่งมีความหมายอย่างเดียวกับ "วิหงฺค" ใช้เป็นคุณศัพท์ขยาย ปกฺษิน ในคัมภีร์มหาภารต คำเหล่านี้คือ ปลาศิน ศาขิน วิฏปิน และวฤกฺษ ซึ่งแปลว่าต้นไม้ในวรรณคดีสมัยหลัง พบใช้อยู่ติดกัน สามคำแรกคงต้องเป็นคุณศัพท์ของ วฤกฺษ แปลได้ความว่า "ต้นไม้ที่มีใบ มีกิ่งใหญ่และกิ่งเล็ก" คู่คำที่มีลักษณะเช่นนั้นมีอยู่ในคัมภีร์มหาภารตอีกเหมือนกัน เช่น อศฺมตฺ - ศิวสฺวตฺ , ตุริยามา - ศรฺวรี , วิทฺยุตฺ - เสาทามนี , ศีรฺ - ปรฺวต แม้ในคัมภีร์เก่า ๆ เช่น ฤคฺเวท เราก็พบตัวอย่างทำนองนั้น เช่น อกฺวมฺ น วาชินมฺ อุรฺวีมฺ ปฤถิวีมฺ , ปฤถิวี มหี, ภูมิมฺ ปฤถิวีมฺ ยชฺญมฺ อธวรมฺ เป็นต้น คำหนึ่ง ของแต่ละคู่เป็นคุณศัพท์ของอีกคำหนึ่ง อุรฺวีมฺ ปฤถิวีมฺ หรือ ปฤถิวี มหี แปลว่า พื้นโลกที่กว้าง ยชฺญมฺ อธวรมฺ การบูชายัญที่ปราศจากการใช้วิธีรุนแรง บางครั้งคำซึ่งเป็นอุปมาของอีกคำหนึ่ง (อุปเมย) ถือเอาความหมายของคำที่ถูกอุปมา จึงกลายเป็นคำที่มีความหมายเหมือนกับคำที่ถูกอุปมานั้น ตัวอย่างคือคำว่า ฆน และ วฺศ คำว่า ฆน พบใช้ร่วมกับ "อภฺร" ในหลายแห่งของคัมภีร์รามายณะ ตาม รูปศัพท์ ฆน แปลว่า สิ่งที่เป็นแท่งทึบ ในข้อความ "ฆน ทธิ" ตัวคุณลักษณะถูกใช้เป็นตัวที่เป็นเจ้าของ คุณลักษณะ เช่นเดียวกับการที่ ทธิ (นมเปรี้ยว) ถูกกล่าวเป็น ฆน (เป็นแท่งทึบ) เมฆที่หนาก็ถูกกล่าว อภฺรฆน คำนี้เมื่อแยกสมาส จะเป็น "อภฺร ฆน อิว หรือ อภฺรสฺย ฆโน มูรฺตฺ ริว" แปลว่า "ก้อนแข็งของ เมฆ" เมื่อเวลาล่วงไป "ฆน" ซึ่งตอนแรกมีความหมายว่า สิ่งที่เป็นแท่งทึบได้กลายเป็นมีความหมายใหม่ คือ เมฆ

สำหรับ วฺศ ความหมายดั้งเดิมคือ ไม้ไผ่ มีตัวอย่างมากมายที่ใช้คู่กับ "กุล" ในวรรณคดี สมัยหลัง ๆ เช่นคำว่า "กุลวฺศวฺศ" ในที่นี้ วฺศ ยังคงรักษาความเป็นคำอุปมาของคำว่า กุล ไว้ วฺศ ที่แปลว่า "วงศ์ตระกูล" เพราะเหมือนไม้ไผ่ ต้นไผ่ไม่เจริญเติบโตขึ้นมาเดี่ยว ๆ แต่จะโตขึ้นเป็น กอ ฉันใด วงศ์ตระกูลก็เจริญเติบโตขึ้นฉันนั้น

บางครั้ง คำที่เป็นสมญาของนามศัพท์คำหนึ่ง แต่ภายหลังได้ตัดขาดจากนามศัพท์ตัวนั้น แต่ ไปใกล้ชิดในฐานะเป็นสมญาของนามศัพท์อีกตัวหนึ่ง โดยยังคงรักษาลักษณะเดิมของตนไว้ ตัวอย่างเช่นคำ "โอษธิปติ" ในวรรณคดีระยะแรก ๆ จะใช้เป็นตัวขยายของ "โสม" หมายความหมาย "โสม เจ้าแห่งสมุนไพร" ต่อมาคำ "โอษธิปติ" ได้ตัดขาดจาก "โสม" แต่ไปใกล้ชิดกับ "อินทุ (พระจันทร์)" ขบวนการเปลี่ยน แปลงเป็นดังนี้ คำว่า "อินทุ" พบอยู่บ่อย ๆ ในคัมภีร์ฤคเวท ในความหมายว่า (๑) หยดของน้ำโสม

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(๒) ตัวน้ำโสมโดยตรง เสมอ และแล้วคำว่า อินฺทุ คงจะเปลี่ยนไปหมายถึงลูกกลม ๆ เล็ก ๆ แล้ว กลายไปหมายถึงพระจันทร์เต็มดวง หลักธรรมดาที่มีอิทธิพลต่อการวิวัฒนาการของศัพท์ภาษาสันสกฤต อย่างมากคือ เมื่อใดก็ตาม ศัพท์ศัพท์เดียว ซึ่งหมายถึงของสองอย่าง มีคำที่มีความหมายเหมือนกัน อีก คำ ที่มีความหมายเหมือนกันเหล่านั้น ก็จะมีความหมายถึงสิ่งสองสิ่งเช่นเดียวกัน ดังนั้นคำ ว่า "โสม" จึงมีความหมายว่า "พระจันทร์" จากนั้นเป็นธรรมดาอยู่เองสำหรับการเจริญงอกงามขึ้น ของเทพนิยาย คือ ความคิดและคุณลักษณะต่าง ๆ ที่สัมพันธ์กับ "โสม" ที่เป็นพืช ก็ไม่มีความสัมพันธ์ กับความคิดใหม่ คือ กับ "โสม" ที่เป็นพระจันทร์ ความเป็นมาในการเปลี่ยนแปลงจะกล่าวให้มีเหตุผล ได้ดังนี้ คำว่า "อินฺทุ" หมายถึงทั้ง "หยดของน้ำโสมและพระจันทร์" คำที่มีความหมายเหมือน "อินฺทุ" ในความหมายแรก คือ "โสม" ดังนั้น คำว่า "โสม" จึงหมายถึงทั้ง ต้นโสมและพระจันทร์ และเมื่อ ต้นโสมได้วิวัฒนาการไปเป็นเทพเจ้าโดยอาศัยคำขยายอย่างใดอย่างหนึ่ง โสมที่หมายถึงพระจันทร์ก็จึง ได้รับคำขยายอันเดียวกันนั้นด้วย ดังนั้นพระจันทร์จึงได้รับการเรียกสมญาว่า "เจ้าแห่งสมุนไพร"

บางครั้ง คำซึ่งในตอนแรกใช้หมายถึงสิ่งที่กว้าง ๆ ต่อมามีความหมายที่เฉพาะเจาะจง เช่น คำว่า "ครุฑมตฺ" หมายถึง นกทั่ว ๆ ไป แต่ต่อมา ใช้หมายถึง นกเฉพาะอย่าง คือ ครุฑ

ในทางกลับกัน คำที่มีความหมายเฉพาะในตอนแรก กลับมีความหมายกว้างขึ้นในตอนหลัง เช่น คำว่า เสนา, ปฤตนา , วาหินี เป็นต้น ซึ่งปัจจุบันหมายถึงกองทัพบกทั่วไป แต่เมื่อก่อน นี้หมายถึงกองทัพบกที่มีกำลังต่าง ๆ กัน คือ เสนา ประกอบด้วยช้าง ๕๐๐ รถ ๕๐๐ พลรบ ๒๕๐๐ และม้า ๑๕๐๐ ปฤตนา ประกอบด้วย พลรบ ๕๐๐๐ และม้า ๑๕,๐๐๐ ตัว วาหินี ประกอบด้วย ช้าง ๕๐,๐๐๐ ตัว รถพลรบ ๒๕๐,๐๐๐ และม้า ๕๐,๐๐๐ ตัว

คำที่มีความหมายเหมือนกันบางตัว มีความสัมพันธ์กันในฐานะบางตัวมีความหมายกว้าง บาง ตัวมีความหมายแคบ ลักษณะหรือชนิดที่ต่าง ๆ กันของสิ่งใดสิ่งหนึ่งก็มี คำที่แตกต่างกันใช้แทนลักษณะและ ชนิดนั้น ๆ แต่คำเหล่านี้ก็จะมีคำที่ใช้ร่วมกันเป็นกลาง ๆ ได้ เช่น คำว่า โกรธ, โทฺรห, อีรฺษฺยา และ อสูยา มีคำที่ใช้ร่วมกันเป็นกลาง ๆ คือ โกป

สำหรับคำว่า "กิน" สันสกฤตใช้คำว่า โภชน , ขาทน , ภกฺษณ เป็นต้น ซึ่งเป็นการกิน ชนิดต่าง ๆ คือ กินของแข็ง ๆ ใช้ขาทน กลืนก่อนเคี้ยว ใช้ ภกษณ คำว่ากินทั้งหมดใช้ร่วม กันที่เป็นกลาง ๆ คือ อภฺยวหาร

เราได้กล่าวถึงการวิวัฒนาการอย่างกว้าง ๆ ของการมีความหมายเหมือนกันของคำต่าง ๆ ต่อไป นี้เราจะกล่าวถึงคำเป็นคู่ ๆ จำนวนหนึ่ง ที่มีความหมายเหมือนกัน เพื่อหาข้อแตกต่างอย่างชัดเจนโดยอาศัย หลักฐานจากศัพทกัลปทรุมและจากคำวิจารณ์ของนักวิจารณ์

แรกทีเดียวจะยกคำ อมรฺษ และ โรษ ศัพทกัลปทรุมมายณช่วยได้มากในที่นี้ คือ กล่าวว่า โรษ เป็นผลมาจาก อมรฺษ คำว่า อมรฺษ มาจาก มฤษฺ ธาตุ "ทน" ที่มี นิบาต นญ๎ นำหน้า คำนี้ในเบื้องต้น มีความหมายว่า "การไม่อดกลั้น" คำว่า โรษ" มาจาก รุษ ธาตุ "ทำอันตราย" คำว่า โรษ ในเบื้อง ต้นแปลว่า "การแสดงความรุนแรง" นักวิจารณ์ชื่อ ศรีปุราริ อธิบายสองคำนี้ว่า อมรฺษ คือ "การไม่ อดกลั้น" และ โรษ คือ ความโกรธ หรือ ความโกรธที่มีอยู่เป็นเวลานานและความโกรธชั่วครู่ นี้ดูเหมือน

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จะตรงกับคำพังเพยที่รู้จักกันดี

คัมภีร์อมรโกศ กล่าวว่า เกยูร มีความหมายเหมือนกับ องฺคท แต่เราพบคำสองคำนี้วางไว้ตัดกันในคัมภีร์รามายณและมหาภารต นี้แสดงว่า ความหมายของสองคำนี้ในสองคัมภีร์นั้นขัดกันกับอมรโกศ ผู้อธิบายคัมภีร์รามายณะ คือ ราม, โควินทราช และ มเหศวรตีรถ ต่างให้ความหมายของคำสองคำนี้ไว้คล้ายคลึงกันคือ องฺคท คือ เครื่องประดับโคนแขน ส่วนเกยูร คือ เครื่องประดับท่อนล่างของแขน /แสดงว่า (ตกต่อหน้า ๕)
ความหมายแย้งกับปาณินี ผู้อธิบายคัมภีร์รามายณ อธิบายความต่างของธาตุสองตัวนี้ว่า ตรฺปณ คือ การทำให้ตกใจกลัวโดยไม่ใช้คำพูด แต่ใช้การเคลื่อนไหวบางส่วนของร่างกาย ส่วน ภรฺตสน คือ การทำให้ตกใจกลัวโดยใช้คำพูด บทละคอนเรื่อง ศากุนตล และคัมภีร์อมรโกศ ก็สนับสนุนการอธิบายนี้

อศฺรุ และ บาษฺป ต่างก็แปลว่า น้ำตา แต่ทั้งสองคำมีความหมายแตกต่างกันอยู่ บาษฺป คือ น้ำตาที่ทำให้ลำคอชัด หลักฐานสนับสนุนความหมายนี้มีอยู่ในรามายณและเรื่องศากุนตล ราฆวภฏฏ อธิบายว่า บาษฺป คือระยะต้น ๆ ของน้ำตา ทีปติ กานติและทยุติ แปลว่า แสงสว่างที่รุ่งเรืองเหมือนกันหมด แต่ใช้จำกัดกับวัตถุต่างกัน ในมหาภารตคำเหล่านี้ใช้กับวัตถุต่าง ๆ กัน คือ ทีปติ ใช้กับ สูรฺย กานฺติ ใช้กับ อินฺทุ และทฺยุติ ใช้กับ ชาตฺน (ไฟ) แต่ใน รามายณ ต่างจาก มหาภารตเล็กน้อย คือ ทฺยุติ ใช้กับ ทิวากร (พระอาทิตย์)

อคติ และ อภฺยาคต แปลว่า "ผู้มาเยี่ยม" เหมือนกัน แต่ อคติ หมายถึง ผู้มาเยี่ยมที่ไม่เคยรู้จักมาก่อน อภฺยาคต คือ ผู้มาเยี่ยมที่รู้จักกันมาก่อน

คัมภีร์อมรโกศ กล่าวว่า มรุ และ ธนฺวนฺ มีความหมายเหมือนกัน แต่ในมหาภารตและภาควต ใช้อ้ากันแสดงว่าสองคำนี้ความหมายไม่เหมือนกัน นีลกัณฐ อธิบายในตอนหนึ่งของมหาภารตว่า มรุ คือ ที่นที่ปราศจากน้ำ ธนฺวนฺ คือ พื้นที่ที่แห้งแล้งไม่มีต้นไม้ขึ้น ศรีธร อธิบายข้อความในภาควตว่า มรุ คือพื้นที่ที่ปราศจากน้ำ ธนฺวนฺ คือพื้นที่น้ำขาดแคลน จะเห็นว่า ผู้อธิบายมีความเห็นแตกต่างกันเล็กน้อย ในความหมายของคำว่า ธนฺวนฺ แต่ความแตกต่างนี้ไม่มีความสำคัญอะไร

นฺยาส และ นิเกฺษป พบอยู่ด้วยกันในกามสูตร ชยมงฺคลา อธิบายว่า นฺยาส คือของฝากในระยะสั้น นิเกฺษป คือของฝากในระยะยาว ในหนังสือชื่อ วิมานสฺถาน จรกกล่าวถึงข้อบกพร่องต่าง ๆ ของถ้อยคำ ในข้อบกพร่องเหล่านั้นมีสอง คือ อนรฺถก และ อปารฺถก ซึ่งจรกอธิบายว่า อนรถก คือถ้อยคำที่เพียงแต่เอาคำพูดมาเรียงกันไม่มีความหมายอะไร ส่วน อปารฺถก คือถ้อยคำที่มีความหมายอยู่บ้างแต่ขาดความเป็นปึกแผ่น

คัมภีร์ภาควต ใช้คำว่า อุทฺยาน, อุปวน และ อาราม ติด ๆ กัน ศรีธร อธิบายว่า อุทยานคือสวนที่มีผลไม้มาก อุปวน คือสวนที่มีดอกไม้มาก ส่วนอาราม หมายถึงส่วนเพื่อแสวงหาความเพลิดเพลิน นีลกัณฐ อธิบายข้อความในมหาภารตต่อไปนี้ -

(๑) ลตาวฺลีศฺจ เวเลน วิกรฺษนฺ ปาณฺฑุนนฺทน

(๒) วฤกฺษาวฺลมฺพตาวฺลฺยาสฺ ตวกฺษาวาสฺ ตถฺ ชาตยะ

คือในข้อแรกเขาอธิบายว่า ลตา (เถาวัลย์) เคลื่อนที่ไปบนพื้นดิน วลฺลี เคลื่อนที่บนต้นไม้ สำหรับข้อสองเขาอธิบายอย่างตรงกันข้าม คือ ลตา แขวนอยู่บนต้นไม้และอื่น ๆ เหมือน ดฺราชี เป็นต้น ส่วน วลฺลี เช่น ศฺยามาฌฺท เป็นต้น เลื้อยไปบนพื้นดินและอยู่บนดิน เป็นเวลาหนึ่งปี

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ที่กล่าวมาแล้ว เป็นเพียงตัวอย่างที่เพียงเล็กน้อยที่ยกมาแบบสุ่ม ยังมีตัวอย่างอีกมากมายที่จะสามารถวิเคราะห์ในทำนองนี้.

(ตกหน้า ๔)

สำหรับ หสต กับ ปาณิ ก็มีความหมายต่างกัน หสต คือ ส่วนของแขนตั้งแต่ข้อศอกลงไป จะเห็นได้จากการใช้คำว่า หสต ในมาตราวัด ซึ่งเท่ากับ ๒๔ องคุล (นิ้ว) หรือ ๒ วิตสติ (คืบ) ส่วน ปาณิ คือ ส่วนของแขนตั้งแต่ข้อศอกลงไป

สิกตา ศรกรา และวาลุกา มักจะใช้ปะปนกัน แต่ในคัมภีร์รามายณะ คำเหล่านี้ปรากฏอยู่ด้วยกัน ซึ่ง นีลกัณฐ อธิบายความแตกต่างของแต่ละคำดังนี้ สิกตา คือ หินละเอียดจนเป็นฝุ่น ศรกรา คือ กรวดเม็ดเล็ก ๆ วาลุกา คือ สิกตา ผสมกรวดเม็ดโต ๆ

ในธาตุปาฐ ของปาณินีตอนหนึ่งกล่าวว่า ตรช ภรตส ภรตสเน ซึ่งแสดงว่า ตรช ธาตุและภรตส มีความหมายเหมือนกัน แต่ในคัมภีร์รามายณะสองคำนี้ใช้ร่วมกัน

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SANSKRIT SYNONYMS

The Sanskrit word for a synonym is paryāyavacana or more popularly simply paryāya which evidently is a shorter form for the earlier fuller expression. The synonyms are called paryāyavacanas for they denote the same meaning in rotation, one by one, paryāya literally meaning "rotation" : paryāyaṇārthaṁ bruvata iti paryāyaḥ.

Whether two or more words can ever express one and the same meaning is very difficult to say. There is a school of thought that behind the apparent synonymity of words there lie some subtle shades of meaning which can be detected either by a critical study of the context in which they are used or by tracing the semantical history of the words or through the comments offered sometimes by the commentators or their etymological interpretations. In a current language the process of their detection is comparatively easy : The usage itself limiting the words in particular shades only. To wxplain the point we may take up an instance from the English language. It has a number of words such as ride, scale, climb, mount in the sense for which the Sanskrit word is ārohaṇa. Now every one of these denotes ārohaṇa but each one of these denotes ārohaṇa on a different object. The difference in the senses of these words, therefore, rests on the objects of ārohaṇa. Riding is ārohaṇa on horse, climbing on a tree or a pole or a mountain etc., scaling on a mountain and so on. Each word we thus see has a specific association with an object and differs in sense only with reference to those objects only. The Mahābhāṣyakāra very vividly brings it out in his comment:

while fleeing for life when th[illegible]. Let me be held captiv

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niyatavisayāḥ śabdā dṛśyante, tad yathā - samāne rakte varṇe gaur lohita iti bhavaty aśvaḥ śona iti. samāne ca kāle varṇe gauḥ kṛṣṇa iti bhavaty aśvo hema iti. samāne ca sukle varṇe gauḥ śveta iti bhavaty aśvaḥ karka iti.[1]

In classical languages like Sanskrit the minute difference in sense of the so-called synonyms has to be found out with some effort, for the source-material in their case is their old literature only. And there is difference evidently in literature and current speech. The difference in the sense-shades could apparently not be as manifest in literature as in current speech. And literature too cannot be taken in the process as one single entity. Its different layers represent the process of the change-over of the speech from current coin to conventionalized vehicle of expression, from the speech of the masses to that of the classes. Thus the earlier the layer of literature the more helpful it is for the process of divination of finer distinctions in the meaning of the so-called synonyms. It is the earlier Sanskrit literature that has the largest incidence of the juxtaposition of the synonyms, a sharp pointer to a period when the fine distinction in the senses of the words was still maintained and not forgotten as in later period. As a matter of fact the basic factor leading to the development of synonymity in words is the disappearance in them of the finer shades of meaning over a period of time. It is the approximation in sense that leads to synonymity and the promiscuous use of the words. This is what Kṣīrasvāmin means

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1. 1.4.37.

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when he offers the comment : tamalapatrākṛti kastūryā lalāṭe tamālapatram, tilākakṛti tilakam, citrakaṁ nānāvarṇam, viśinaṣṭi viśeṣakam. itthaṁ tilakabhedā ete paryāyatvaṁ tv adūraviprakarṣāt, on the Amara line : tamālapatratilakacitrakāṇi viśeṣakam,[2] tamālapatra is a sigh by musk on the forehead of the form of tamālapatra tilaka is of the form of sesame seed, citraka is of many colours, Viśeṣaka is a distinctive mark. Thus all these are different types of forehead-marks, Synonymity of them is due to the approximation of sense in them.

Some synonyms in Sanskrit originally stood in the relationship of adjective and substantive. In course of thime the adjective appropriated to itself the sense of the substantive and became its synonym. In the Rāmāyaṇa line : "tāṁ vināṭha vihaṅgo 'sau pakṣī praṇaditas tadā"[3], vihaṅga and pakṣīn, are juxtaposed. One of them, evidently, vihaṅga, meaning literally 'flying in the sky'[4], is an adjective here. Pakṣin with vihaṅga would mean 'a bird flying in the sky'. At another place in the same work a similar word, khecara, meaning the same as vihaṅga is used as an adjective to pakṣin: siṁhavyāghravarāhāṇam khecarāṇāṁ ca pakṣiṇam, In a Mahābhārata verse four words palāśin, śākhin, viṭapin and vṛkṣa, all sighifying tree in later literature, are used side by side :

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2. II.6.123.

3. IV.1.55.

4. This is not a conjecture. The word has been actually used in this sense in the Mahabharata verse : prabhuh sankalpasiddho 'smi kamarupi vihangamah (Udyogaparva, 193.4.).
Nilakhantha explains vigangamah as "flying in or moving through the sky": vihangama akasagami.

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palāśinaṁ śakhinaṁ ca tathā viṭapinaṁ punaḥ
taṁ dṛṣṭvā jīvitaṁ vṛkṣaṁ kāśyapena mahātmanā [5].

Of these the first three, palāśin, śākhin and viṭapin could be adjectives to vṛkṣa meaning thereby a tree with leaves, branches and twigs. Other similar pairs in the epics are : aṁśumat - vivasvat, triyāmā - śarvarī, vidyut - śaudāmanī, giri - parvata and so on. Even in as early a work as the Ṛgveda we meet with such instances, e.g., aśvam na vājinam [6], urgīm pṛthivīm [7], pṛthivī mahī [8], bhūmim pṛthivīm [9], yajñam adhvaram [10], etc. One each in these urvī, pṛthivī and adhvara is an adjective to the other, urvīm pṛthivīm or pṛthivī mahī meaning the vast earth, yajñam adhvaram meaning non-violent sacrifice. It may incidentally be pointed out here that there is no fixity with regard to the character of the words in Sanskrit works. What serve as adjectives at one place serve as substantives in another. In the Ṛgveda instances quoted above the same pṛthvī or pṛthivī which is an adjective in pṛthivī mahī, bhūmim pṛthivīm is substantive in urvīm pṛthivīm. In the Rāmāyaṇa too vihaṅgama, a cognate of vihaṅga occurring as adjective in the verse quoted above is used as a substantive with khecara, the adjective : vane vanecarāṁś cānyān khecarāṁś ca vihaṅgamān. [11]

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5. Astikaparva, 43.10.11
6. I.129.2
7. VII.38.2
8. X.60.9
9. V.85.4.
10. I.1.4.
11. IV.13.12

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Sometimes words which originally stood in the relationship of upamāna, standard of comparison and upameya, the thing to be compared, turn into synonyms when the upamānavācin words among them appropriate to themselves the sense of the upameyavācin ones. This is beat illustrated by the words ghana and vaṁśa. The former of these, ghana, occurs with abhra, in a number of verses in the Rāmāyaṇa :

(1) vividhābhraghanāpannagocaraḥ[12].

(2) tam abhraghanasaṁkāśam āpatantaṁ mahākapiṁ.[13]

(3) tad balaṁ rākṣasendrāṇāṁ mahābhraghananāditam[14].

Literally ghana means somthing solid, vide. Pān. mūrtau ghanaḥ,3.3.77. In expressions like ghanaṁ dandhi the dharma, the characteristic, is employed to denote the dharmin, the possesser of the characteristic. Just as dadhi, etc., is said to be ghana, similarly the thick clouds are said to be abhraghana, the dissolution of the compound being abhraṁ ghana iva or abhrasya ghano mūrtir iva, the solid mass of coluds. In course of time ghana originally meaning some thing solid, a mass, came to acquire the sense of cloud itself.

As for vaṁśa, it primarily maeans bamboo. In the many instances in which it ocours together with kula in later literature : kulavaṁśavaṁśaḥ, etc. it retains its characteristic of upamānavacitva with kula, the upameya. Vaṁśa, family, is so called because it is like vaṁśa, bamboo, vaṁśa iva iti vaṁśaḥ.

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12. V.57.9.

13. V.57.28

14. VII.6.61.

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Just as a bamboo tree, vaṁśa, never grows alone, it develops into a full cluster, so it is hoped would do vaṁśa, a family.

Sometimes one or the two words that originally s tood as an epithet to a substantive gets detached from it, and slips aloser to another word maintaining its original character of an epithet. We may take up here as an instance the word oṣadhipati. As pointed out by S.P.Pandit this was used in early literature with reference to Soma both of them standing in the relationship of viśeṣaṇa and viśeṣya, Some-oṣadhipati, Soma, the lord of the herbs. Later it came to be detached from Soma and came to be attached to Indu, the moon. The process is explained by Pandit rather ingeniously in the following words: "The key to the fact seems to be in the word indu. This word is frequently found in the Ṛgveda, but always in the sense of (1) a drop of the soma juice, and (2) the soma juice itself. It appears the word indu coming then to signify a globule, or a round little body very naturally became a name of the fuller moon. Now, according to a very common principle that has had such a prominent influence on the development of the Sanskrit vocabulary, viz., that whenever a cocable that signifies two things, has other synonyms, those other synonyms also become each expressive of the same two things, the word soma acquired the additional sense of moon. Then, as is very common in the growth of mythology, the conceptions, attributes, etc., connected with the original personified or rather deified concept of soma, viz., that of the plant, becams attached to the new concept, viz., that of the moon. Thus the whole derivation may be put in the following pseudological

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form: The word indu means both a drop of the juice of the sacrificial plant (or the jice itself) and the moon; a synonym of Indu in the first sense is the word soma, therefore, soma meant both the plant and the moon. Now because soma, the plant was developed into a personificatioh by certain attributes, therefore, soma, the moon, acquired also the same attributes. And thus it is that the moon also came to be described as the King or Lord of the plants"[15]

Sometimes the words originally signified a general thing which was later particularized. The word garutmat, for instance, signified a bird, in general, vide Amara, nīdodhhavā garutmantaḥ pitsanto nabhasaṅgamaḥ[16], but later came to signify a particular bird, garuḍa, too.

Conversely the words which signified originally a particular thing came to acquire a general sense. The words senā, prtanā, vāhinī etc., now all meaning army in general originally signified different formations of it of varied strength, as is clear from the Mahābhārata verse :

senā pañcaśatam nāgā rathās tāvantaeva ca
daśa senā ca prtanā prtanā daśa vāhinī[17].

Nīlakantha's explanation of it is :

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15. S.P.Pandit's note on Raghuvaṁśa, II.73, in his edn. (B.S.Series).

16. II.5.35.

17. Udyogaparva, 152.21 (Citrasala Press edition).

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senoti, tatra gajānāṁ rathānāṁ ca tulyasaṅkhyoktiḥ
purvoktasaṅkhyopalakṣanārthā. tena pañcaviṁśatiśatāni
manuṣyāḥ, pañcadaśaśatam turagā ity api jñeyam.
pṛtanāyāṁ tu pañcasahasraṁ narā pañcadaśasahasram aśvāḥ.
vāhinyāṁ pañcaśatsahasraṁ nāgās tāvanto rathāḥ
sardhalakṣadvayaṁ narā sārtha (rdha? lakṣam aśvā iti jñeyam.

Five hundred elephants, the dame number of chariots, 2500 men and 1500 horses constitute the Senā. Pṛtanā has 5000 men and 15,000 horses. Vāhinī has 50,000 elephants, the same number of chariots, a quarter of a million of men and 50,000 horses.

Some synonyms originally s tood in the relationship of viseṣa and sāmānya, particular and general. Different aspects or types of a thing had a different word for them. But all these could be expressed through a common word too. Thus krodha, droha, īrṣyā and asūyā had a common word kopa. The Mahābhāṣyakāra's comment on Pāṇ. Krudhadruhersyāsūyārthānāṁ yaṁ prati kopaḥ (1.4.37) brings it out very clearly and bears reproduction in full:

kim eta ekārthā āhosvin nānārthāḥ? kim cātaḥ?
yady ekārthaḥ kimarthaṁ pṛthan nirdiśyante. atha
nānārthaḥ kathaṁ kupinā śakyante viśeṣayitum?
evaṁ tarhi nānārthāḥ. kupau tv eṣām sāmānyam asti.
nahy akupitaḥ krudhyati, na vā 'kupito druhyati,
na vā 'kupita īrṣyati, na vā 'kupito 'sūyati [18].

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18. Incidentally it would be interesting to mention the precise distinction between kopa and krodha. While kpa is an internal phenomenon : āntaro dharmaḥ, krodha is its outward manifestation in the form of distorted movement of limbs and ugly speech : vikṛta-vākkāya-vyāpāranumiyamānaḥ or in the words of Nīlakaṇṭha the condition of being distraught in mind: krodho viksiptacittatā.

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For eating Sanskrit has words like bhojana, khādana, bhakṣana etc. which represent its different types: kharaviśa-dapyārthasyābhayavaharaṇam khādanam, dantavyāpārapūrvakaṁ nigaraṇam etc., eating of a hard thing existing severally is khādana, swallowing preceded by chewing is bhakṣaṇa and so on. All of these, however, have a common word which is abhyavahāra. Under Pāṇ. samuccaye sāmānyavacanasya (3.4.5), the Kāśikā gives the illustration: odanaṁ bhuṅkṣva saktūn piba, dhānāḥ khādety evāyam abhyavaharati. abhyavaharati is the sāmānyavacana here.

Up to now we have been dealing with the broad tendencies of development of synonymity in words, We now take up a few pairs of the so-called synonyms for finding precise distinction in their meanings on the basis of textual or commentarial evidence.

We first take up amarṣa and roṣa. The Rāmāyaṇa text itself is of great help here. It says, amarṣaprabhavo roṣaḥ[19] roṣa results from amarṣa. amarṣa, as is clear from its formation, is from √mṛṣ "to tolerate" with the negative particle naÑ compunded with it. It means "intolerance" primarily. roṣa is from √ruṣ "to injure", "to harm", ruṣa riṣa himsāyām. It primarily means violence. Under the Mālatīmādhava line : yauvanārambhabharitadurviṣahāmarṣaroṣa etc. the commentator Tripurāri explains these (amarṣa and roṣa) as intolerance and anger : akṣamākrodhau or long persisting anger and temporary anger : yad va sthirakrodhatātkālikakopau respectively.

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19. Rāmāyaṇa, V.62.33.

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Now this seems to be right in view of the opular saying : krodhah kṛtāparādheṣu sthiro mārṣatvam aśnute. That amarṣa is sthirakrodha while roṣa is tātkālikakopa further gets an indirect support from the wellknown saying : kṣaṇe ruṣṭaḥ kṣaṇe tuṣṭaḥ where ruṣṭaḥ ruṣṭaḥ is coupled with kṣaṇa, roṣa being kṣaṇikakopa or as said above, tātkālikakopa.

Amarakośa mentions keyūra and aṅgada as synonyms: keyūram angadaṁ tulye. But their juxtaposition in a number of verses in the Rāmāyaṇa and the Mahābhārata would preclude such a possibility. The verses where they occur are :

(1) jatarūpamayair mukhyair aṅgadaiḥ kuṇḍalaiḥ śubhaiḥ sahomasūtrair maṇibhiḥ keyūrair valayair api [20]

(2) aṅgadāni ca citrāṇi keyūraṇi śubhāni ca [21]

(3) keyūrāṅgadavaidūrya ..... [22]

(4) aṅgadiḥ pārihāryaiś ca keyūraiś ca vibhūṣitāṅ [23]

The distinction in their meanings is brought out by the Rāmāyaṇa commentators Rāma, Govindarāja and Maheśvaratīrtha in the following words: aṅgadam bāhumūladhāryaṁ bhūṣaṇam, keyūraṁ tadadhobhāgastham : aṅgadaiḥ kūrparo-paridhāyair bahubhusanaith, keyurair bhujasirovyapiphanakarasikharayukta-bāhubhūṣaṇaiḥ; aṅgadam ūrdhvākāraṁ patralatācitritaṁ bāhumūladhāryam bhūṣaṇam, keyūram tasyādhobhage dhāryaṁ valayākāraṁ bhūṣaṇam respectively. The commentators differ only in peripheral details. In essentials they are saying one and the same thing.

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20. II. 32.8.

21. Ibid. II.32.4.

22. Ibid. VI.3.43.

23. MBH., Udyogaparva 162.16.

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With regard to hasta and pāṇi too there is difference in meaning. Hasta originally meant the fore-arms which is borne out by the use of it as a measurement of length signifying 24 angulas or two vitastis. Pāṇi, however, is that part of the hasta which begins with the wrist (manibandha) and ens with the fingers, of. Sāyaṇa'a comment: manibandhād urdhvabhāgaḥ pāṇiḥ under the Ṛgveda verse: tāv aśvinā bhadrahastā supāṇī[24].

Sikatā, śarkarā and vālukā are used rather promiscuously in Sanskrit. Under the Mahābhārata verse

bhumipāṣāṇasikatāśarkarāvālukābhasmaśāyinaḥ[25] where they occur together Nīlakaṇṭha brings out the difference in them as sikatāḥ sūkṣmapāṣāṇapāṃsavaḥ, śarkarā karkarasahitā mṛt, vālukā laghūpalamiśraḥ sikatā eva. sikatā is minute stony particles, śarkarā is gravel, vālukā is nothing but sikatā mixed with pebbles.

The Dhātupātha of Pāṇini reads tarja bhartsa bhartsane thereby implying their synonymity. But their juxtaposition in the Rāmāyaṇa verses:

(1) bhartsitāṃ tarjitāṃ vā 'pi nānumaṃsyati rāghavaḥ[26].

(2) tarjāpayati māṃ nityaṃ bhartsāpayati cāsakṛt[27] would preclude it.

The distinction in their senses is very well brought out by Rāma, the commentator, who says: avācikī

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24. Ṛgveda, I.109.4.

25. Santiparva, 192. Citrasala Press edn., p. 331.

26. V.27.35.

27. VI.34.9.

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bhīṣikā tarjanam, vācikī tu sā bhartsanam iti; bhartsana is threstening by words, tarjana is threatening by bodily movements. Literature also corroborates this. We have in the Śākuntala: sakhīm aṅgulyā tarjayati where threatening is by a finger, certainly a kāyikī bhīṣikā. Amara explains bhartsana as the threatening words : bhartsanam tv apakāragīḥ[28] which evidently is vācikī bhīṣikā.

Aśru and bāspa both mean tears. But they do have some distinction in them. Bāṣpa is kaṇṭharodha, choking in the throat, vide, the Rāmāyaṇa line : bāṣpaiḥ pihitakaṇṭhaś ca preksya rāmaṁ yaśasvinam[29] where pihitakaṇṭhatva of kaṇṭharodha, obstruction in throat, is described to have been caused by bāṣpa. In the Śākuntala kaṇṭha, throat, is said to be stambhita, choked, by bāṣpa : kaṇṭhaḥ stambhitabāṣpavṛttikalusaḥ[30]. Rāghavabhaṭṭa explains bāṣpa as the first stage of the tears : aśruṇaḥ pūrvāvasthā bāṣpam. It is interesting to note that in the Rāmāyaṇa itself this fine distinction in aśru and bāṣpa seems to have got blurred and bāṣpa came to be used even for tears, e.g.,

(i) kausalyā vyasṛjad bāṣpaṁ pranāḷīva navodakam[31].

(ii) bāṣpaprasravaṇair mukhaiḥ[32].

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28. I.5.14

29. I.48.3

30. IV.60.

31. II.62.10.

32. VI.108.25.

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Dīpti, kānti and dyuti all mean lustre but each one of them is restricted by usage for the lustre of a different object. In the Mahābhārata these are used with reference to three different objects, each going with one, according to the figure of speech yathāsaṅkhya : dīptikāntidyutiguṇaiḥ sūryendujvalanopamaḥ[33]. Dīpti with sūrya, kānti with indu and dyuti with jvalana, i.e., the lusture of the sun is dīpti, that of the moon is kānti and that of the fire is dyuti. Elsewhere too in the same work we have the same specification: ubhau candrārkasadṛśau kāntyā dīptyā ca bhārata[34]. The Rāmāyaṇa, however, goes slightly different. It mentions dyuti as that of divākara; the sun; e.g., kāntiśrīdyutibhis tulyam indupadmadivākaraiḥ.[35]

Atithi and abhyāgata mean "guest" commonly but while atithis signify the guests who are unknown abhyāgata-s signify those who are known : atithayo 'jñātapūrvāḥ, abhyāgatā jñātapūrvāḥ. This is how the commentators explain them under the Bhāgavata verse : yas tv iha atithīn abhyagatān vā where both occur side by side.

Amara reads : samānau marudhanvānau[36], maru and dhanvan have the same meaning. But that they are not so is borne out by their juxtaposition in the Mahābhārata, the Bhāgavata, etc. eg.,

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33. Adiparva, 126.4.

34. Adiparva, 110.30

35. VI.III.35.

36. II.1.5.

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(i) atītya marudhanvānaṁ prayāntau tṛsitau gajau [37].

(ii) tataḥ sarasvatīkūle sameṣu marudhanvasu [38].

(iii) marudhanvam atikramya sauvīrābhīrayoḥ parān [39].

Under the second verse Nīlakaṇṭha explains maru as a land without water and dhanvan as an arid land, maruṣu nirjaladeśeṣu, dhanvasu jāṅgaladeśeṣu. Śrīdhara's comment on the third verse is that maru is a land without water and dhanvan is one where it is scarce: marur nirudakadeśaḥ, dhanvo 'lpodakaḥ. Now for maru both the commentators are agreed. About dhanvan there seems some difference. While according to one it is jāṅgaladeśa, arid land, according to the other it is one with little water, alpodako deśaḥ, The difference, however is superficial. alpodakatva is one of the special features of jāṅgaladeśa which is explained by Caraka as:

alpodakadrumo yas tu pravātaḥ pracurātapaḥ.
jñeyaḥ sa jāṅgalo deśaḥ svalparogatamo 'pi ca [40].

Nyāsa and nikṣepa occur together in the Kāmasūtra which reads : prasṛte ca paricaye tasya haste nyāsaṁ nikṣepaṁ ca nidadhyāt [41]. The commentary Jayamaṅgalā explains them as

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37. Dronaparva, 101.19.

38. Vanaparva, 6.3.

39. Bhagavatapurana, X.10.35.

40. Caraka Samhita, Vimanasthana, Adhyaya 4. Nirnaya Sagar Press, Bombay, p. 243. edh.,

41. V.2.9.

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nyāsāḥ sthapyas cirakālagrāhyāḥ, nikseno 'lpakalagrāhyah. nyāsas and nikṣepas are long-term and short-term deposits respectively.

In the Vimānasthāna, Caraka enumerates the speech defects. Among them he mentions the two, anarthaka and apārthaka, and himself proceeds to explain the difference in them as: anarthakam nama yad vacanam aksaragrāmamātram eva syāt pañcavargavan nārthatayā grhyate, aparthakam nama yad arthavat paraspareṇa cāyujyamānārthakam. yathā..... cakrana-kravamśavajranisākarā iti[42]. anarthaka is that speech which is a mere conglomeration of a number of vocables, it does not convey any meaning ...., apārthaka is that speech which does have some meaning but which lacks coherence.

The Bhāgavata puts together the words udyāna, upavana and ārāma in one line: udyānopavanārāmair vṛtapadmākarasriyam[43]. Śridhara explains the difference in them as: udyānam phalapradhānam, upavanam puspapradhānam, ārāmāḥ kridārtham vanam: udyāna is a garden with more of fruits, upavana with more of flowers, while ārāma is a park meant for sport.

Under the Mahābhārata verses:

(1) latāvallis ca vegena vikarsan pāndunandanah[44].

(2) vrksagulmalatāvallyas tvaksārās trnajātayah[45].

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42. V..2.9 Adhyāya, 146.40

43. I.11.12.

44. Vanaparva, 146.40.

45. Bhismaparva, 5.17

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Nīlakaṇṭha offers diametrically opposite comments. Under the first verse he says latā bhūcarā, vallī vṛkṣacarā. Latā moves on the ground, vallī on the tree. Under the second verse he says: latā vṛkṣādyārūḍhā guḍūcyādayaḥ, vallyo bhūmiprasarā varṣamātrasthāyinyaḥ kūṣmāṇḍādyaḥ, lata-s hang on the trees etc. like guḍūci and so on, while vallī-s such as kūṣmāṇḍa etc. spread on the ground, and stay there for a year. Under another verse vallīlatāsaṅkaṭeṣu kuṭajeṣu sthitāṁs tathā 46 he offers an altogether different interpretation : vallīnāṁ latāpratānāni which does not make much sense. It seems he is confused here. A closer look at the Mahābhārata text itself would have revealed to him the distinction in the meaning of the words. The Mahābhārata says:

(i) Latādharmā dhārtarāṣṭrāḥ sālāḥ sañjaya pāṇḍavāḥ.
na latā vardhate jātu anāsṛtya mahādrumam .47

(ii) vallī valayate vṛkṣam sarvatas cāpi gacchati.

Latā-s hang on the trees. So so the vallī-s with this difference that they, in addition coil round them. The Rāmāyaṇa commentators Rāma and Satyatīrtha are right when they explain vallī-s as vṛkṣādyāśritāḥ and a.d vṛkṣalingitāḥ r spectivoly. virudh-s they explain as bhūmyādhārāḥ and

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46. Bhīṣmaparva, Vanaparva, 155.55.

47. Ibid, Udyogaparva, 29.49 References from the Mahābhārata, unless otherwise indicated, are from the Critical edn. from Poona while those from the Rā āyana are from the Nirnaya Sagar Press edn., Bombay, 1909.

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sthalalatāḥ, the creepers on the ground. Kṣīrasvāmin explains vallī as valate vestate vallī, guḍūcyādir mādhavyādiś ca which is in line with what has been said above. guḍūcī, mādhavī etc. are the creepers which hang on the trees and coil round them.

We have taken only a few of the synonyms in this paper by way of specimen. There are a lot more which can be given similar treatment. As a matter of fact the material available is sufficient to fill a reasonably-sized monograph. The divination of the distinction in meanings in well-established synonyms has its own joy. This humble investigator has been prompted in presenting this paper to share this joy with the distinguished assembly of scholars present here.

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THE CULT OF LORD JAGANNĀTHA : A HISTORICAL PERSPECTIVE

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Introductory:

The temple of Jagannāth at Puri is one of the greatest religious monuments of India. Amongst the four most sacred places for the Hindus, Puri or Purusottama Kṣetra occupies an unique place being the perennial abode of Lord Jagannātha, the manifestation of supreme being in the form of Dāru Brahma. The Jagannātha cult occupies a prominent position in the Hindu community particularly in its section of Kṛsna worshippers. It is interesting to note that Jagannātha does not look like Kṛsna. The images of the deities Jagannātha, Balabhadra and Subhadrā have a peculiarity of their own reflecting in them an innovative thinking of the ancients.

Philosophy:

According to Hindu tradition the word Purusottama means Kṛsna of the Gītā.[1] The Purāṇas and the Kāvyas accept this alike. Kālidāsa in his Raghuvaṁśa[2] points to the word Purusottama which signifies according to him god Hari only and Maheśvara god Śiva only. As such, Purusottama-Jagannātha is accepted to be ~~Śri~~Kṛsna only. In other words, he is not only considered to be Gopāla-Kṛsna of Vṛndāvana, but Kṛsna-Viṣnu of ten incarnations 'Daśākṛtikṛt'. It is not hypothetical. An actual image of the Lord along such lines is preserved in the State Museum, Orissa; where he is represented in a standing posture in the Tribhaṅga style with four arms, out of which he holds Śaṁkha and Cakra in the upper two while he plays on the flute with the lower two. This tradition of Viṣnu-Kṛsna ultimately transformed itself into the cult of Jagannātha being amalgamated with the Brahma Brahma concept of Vedānta. It is because of this that Jagannātha has been called Dāru Brahma in the Purāṇic literature. The Brahmapurāṇa, the Padmapurāṇa(Pātāla Khaṇḍa and Uttara Khaṇḍa), the Nāradapurāṇa, the Garuḍapurāṇa and the Skandapurāṇa(Vaiṣṇava Khaṇḍa) propagated this concept throughout India since very early times.

A Religious Synthesis:

The cult of Jagannātha is a synthesis of the most active three religious sects of the Hindus; viz., Vaiṣṇavism, Śaivism and Śāktism. Devotees of these three have been shaking hands in the Jagannātha temple premises and taking the sacred food, Mahāprasāda, ...ether. They forget here their deep rooted difference of opinions, ...ause, Balabhadra they take as Śiva, Jagannātha as Viṣnu and

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THE CULT OF LORD JAGANNĀTHA : A HISTORICAL PERSPECTIVE

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Introductory:

The temple of Jagannāth at Puri is one of the greatest religious monuments of India. Amongst the four most sacred places for the Hindus, Puri or Purusottama Ksetra occupies an unique place being the perpetual abode of Lord Jagannātha, the manifestation of Supreme being in the form of Dāru Brahma. The Jagannātha cult occupies a prominent position in the Hindu community particularly in its section of Krsna worshippers. It is interesting to note that Jagannātha does not look like Krsna. The images of the deities Jagannātha, Balabhadra and Subhadrā have a peculiarity of their own reflecting in them an innovative thinking of the ancients.

Philosophy:

According to Hindu tradition the word Purusottama means Krsna of the Gītā.[1] The Purānas and the Kāvyas accept this alike. Kālidāsa in his Raghuvamśa[2] points to the word Purusottama which signifies according to him god Hari only and Mahesvara god Śiva only. As such, Purusottama-Jagannātha is accepted to be ~~Śri~~Krsna only. In other words, he is not only considered to be Gopāla-Krsna of Vrndāvana, but Krsna-Visnu of ten incarnations 'Daśākrtikrt'. It is not hypothetical. An actual image of the Lord along such lines is preserved in the State Museum, Orissa; where he is represented in a standing posture in the Tribhanga style with four arms, out of which he holds Śamha and Cakra in the upper two while he plays on the flute with the lower two. This tradition of Visnu-Krsna ultimately transformed itself into the cult of Jagannātha being amalgamated with the ~~Brahm~~ Brahma concept of Vedānta. It is because of this that Jagannātha has been called Dāru Brahma in the Purānic literature. The Brahmapurāna, the Padmapurāna(Pātāla Khanda and Uttara Khanda), the Nāradapurāna, the Garudapurāna and the Skandapurāna(Vaisnava Khanda) propagated this concept throughout India since very early times.

A Religious Synthesis:

The cult of Jagannātha is a synthesis of the most active three religious sects of the Hindus; viz., Vaisnavism, Śaivism and Śāktism. Devotees of these three have been shaking hands in the Jagannātha temple premises and taking the sacred food, Mahāprasāda, together. They forget here their deep rooted difference of opinions, because, Balabhadra they take as Śiva, Jagannātha as Visnu and

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Subhadrā as the Śakti of these two[3], in the form of Durgā Bhuvaneśvarī[4] or Laksmī.

Brother and Sister:

A brother and a sister being worshipped together in a temple as Rāstra-devatās is a rare phenomenon in India. Generally gods are worshipped in it with their consorts. But in Puri Jagannātha-Krsna is worshipped with his elder brother Balabhadra-Balarāma and sister Subhadrā. Laksmī does not have a seat here on the pedestal along with Jagannātha. Not that Laksmī is not worshipped at all. There is a separate temple for her in the Jagannātha temple compound.

The Concept of Śūnya and Śūnya Purusa:

The most characteristic ideology behind the image of Lord Jagannātha formulated by the Pañcasakhas is the predominance of the concept of Śūnya blended with Vedāntic ideal of Nirguna Brahma. Balaram Das in the first chapter of his Sārasvatagītā[5] declares that Śūnya and Brahma are identical. In his Siddhāntadambaru[6] he presents a Bījamanta which reads: Om namah śūnya-Brahmane. It may be pointed out here that Brahman in its Saguna aspect is perceived in the world-manifestations, while in its Nirguna ~~form~~ aspect is conceived as the prime source behind all such manifestations. But, its association with the conception of vacuity gives rise to a new ideology which appears the same as that of the 'Abhutaparikalpa' of Vijñānavāda, where the world manifestations become unrecognisable being unified with Śūnya[7]. Like Balarama Das, the other associates of Pañcasakhas also perceive Jagannāth as Śūnya Purusa[8] and Nirguna Brahma at the same time. Some scholars maintain that the Śūnya Purusa concept of the Orissan Vaisnavas must have got inspiration from the ancient Vajrayānists who conceive Vajrasattva to be a supreme-Being and also a Śūnya Purusa[9]. This, however, may not be acceptable because the period of popularity of Vajrayāna in Orissa is the eighth century, whereas the Pañcasakhas flourished in the sixteenth century. They had no opportunity to come into contact with the Vajrayānists. Hence it is certain that the concepts they hold on, are not borrowed from Vjrayānists. May be, they are their own. ~~feelings.~~ They feel, the 'Nitya Rasa' is going on in the Jagannātha image itself between Rādhā and Krsna who continue to embrace each other.[10]

A careful study reveals that the religious thinkers ~~in~~ ~~~~ times conceive Jagannātha to be the symbolic form of Nirākāra, Śūnyapurusa, Alakha and Anākāra. Thus the cult is a mystic and idealistic one although it contains in itself the originality of its own as representing the Mahāvisnu of the Purānas saturated with the concept of Dāru-Brahma.

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Daru Brahma-Purusottama:

The image of Jagannatha is a synthesis of different strands of Indian Philosophy. It is the symbolic form of the absolute reality or the very spirit which is inaccessible to the mind and speech; 'Avanmanasagocara'. The Lord carries the contradictory epithets in himself which are resolved only in a higher plane of consciousness.

The three main images of the Jagannāth temple symbolise the Sat, Cit and Ānanda aspects of the ultimate reality. Purusottama comprises both Śuddha Puruṣa and Śuddhā Prakrti, going at the same time beyond these, attending thus the status of Absolute Puruṣa. It is superior to the Kṣara Puruṣa and Akṣara Puruṣa as advocated in the Puruṣottamayoga of the Gītā. The Absolute Puruṣa is considered different from the pure Puruṣa which is the logical opposite of Prakṛti. Here then is transcended the Sāṅkhya dualism between Puruṣa and Prakṛti. Subhadrā is conceived as Prakrti in the Purāṇas, whereas Jagannātha and Balabhadra are conceived as covering the dual aspects of Puruṣa. According to the Skandapurāṇa , Vaiṣṇava Khaṇḍa, Balabhadra and Jagannātha in a sense represent a symbolic unity, there being no difference between the two.[11] This corresponds to the theory of Yoga which conceives the Lord or Īśvara as 'Puruṣa-Viśeṣa' or a superior Puruṣa.[12] The three main images on the temple represent in them the spirit of philosophical synthesis of all rival contradictory forms. Even Advaita, Dvaita and Viśiṣṭādvaita ~~join hands~~ contribute in developing the composite cult of Jagannātha. It is because the four images, (Caturddha murti) when considered in revealing the four aspects of one god Jagannātha, are connected with each other as the limbs of a body and hence as a whole are conceived to be the supreme being, they are in one sense accepted to be one ~~and the same~~ and another, ~~are taken as separate gods.~~ different from each other.

(including the minor one of Sudarśana

The Legend behind the cult of Jagannātha:

The legend of King Indradyumna, the founder of the cult of Jagannātha at Puruṣottama Kṣetra as described in the Skandapurāṇa[14] in the 8th century,[15] needs a brief mention here. This tactful attempt was a grand success in popularising the cult all over India. As a result, the religious personalities like Śaṅkara, Rāmānuja, Madhva, Nimbārka, Vallabha and Caitanya came over to Puri and established their Mathas.

Once being asked about the salvation of all the beings, ~~god~~ Lord Viṣnu replied to Brahmā: 'He(Viṣnu) himself is worshipped in the form of Nīlamādhava on the top of Nīlādri at Puruṣottama Kṣetra of Odra country. One can attain immediate salvation simply by a visit to this god. But this announcement disturbed very much

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the god of death, Yama, who lost importance of his office since in this process everybody could get salvation. Then on the request of Yama, Lord Visnu assured him that he would dissapear from that place within a short period.

Purusottama Ksetra in those days was a dense forest. Nobody knew its importance. Only a Śabara King Viśvāvasu worshipped god Nīlamādhava in a shrine towards the north of Rohina Kunda on the top of Nīlagiri. The gods from heaven come there every day to offer oblations to Nīlamādhava.

During that time, Indradyumna, a Vaisnava king was ruling over Mālava. One day he asked the members of his learned council to know the exact place where lord Visnu was worshipped. To his good luck, a Sanyāsi at once appeared there and said, "Visnu himself is visible in his perfect form on the Nīlagiri of Odra desa. The emancipation of the soul can be possible through a visit to this god."

Happy at this Indradyumna asked the brother of his priest, Vidyāpati to locate the abode of Lord Purusottama. Vidyāpati reached the Odra country and passed the night in a Śabara village. There he made friends with the Śabara chief Viśvāvasu. Taking advantage of his friendship Vidyāpati requested the Śabara chief to show him god Nīlamadhava on Nīlagiri. Out of friendly feeling Viśvāvasu agreed to it and through a narrow track showed him the shrine of Nīlamādhava.

After locating the place Vidyāpati left for Avanti to inform king Indradyumna. In the meanwhile Lord Visnu in order to fulfil the promise that he had made to Yama, disappeared from there through a sand storm. When after a few days Indradyumna arrived there with his men along with the sage Nārada, the king of Odra desa informed him that god Nīlamādhave had disappeared. This greatly upset Indradyumna. Nārada however, pacified him by saying: "The lord would appear again in the form of wooden figures(Dāruvigraha). For that the king should have to perform horse sacrifice.

Indradyumna performed the horse sacrifice. On the closing day the god advised him in dream that he should bring the 'nyagrodha' tree, floating in the sea and place it in the sacrificial altar under cover of cloth. The king did so and the images appeared on the altar automatically after the cover was taken out on the fifteenth day. The image-making was done by the god himself who had earlier approached the king in the guise of an old carpenter.

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The king was glad to find the four images of those of Jagannātha, Balabhadra, Subhadrā, and Sudarśana. He worshipped Jagannātha through Aṣṭākṣara Mantra,[16] Balabhadra through Puruṣa Sūkta and Subhadrā through Devī Sūkta. An heavenly voice then advised him to build a great temple for the gods and inaugurate it properly which he did. Before the final touches to the temple, he went to Brahmaloka to invite Brahmā, the creator God, for the consecration of the temple ~~of Jagannatha.~~

As Indradyumna was out to Brahmaloka for some days, a period of a couple of generations passed in the Martyaloka. A king belonging to another dynasty, Gāla by name, was ruling Utkala at that time. He claimed that the shrine was built by his ancestors.

With Indradyumna and Brahmā arriving at Puruṣottama Kṣetra, the conflict between Indradyumna and Gāla began, on the claim to the temple. Brahmā at this intervened and the temple was restored to its original builder, Indradyumna. Brahmā then prayed to the lords and consecrated the temple.

The above story of the Skandapurāṇa later on was expanded with some alterations in the Sarala Mahābhārata (15th century) with the inclusion of the episode of the love of the tribal lady Lalitā. In the 18th century Sisu Krsna Das wrote his book on the construction of the temple of Lord Jagannāth, entitled 'Dauloatola' where he elaborated the love of Lalitā, the daughter of the Śabara chief Viśvāvasu for the Brāhmaṇa Vidyāpati.[18] This work points out that the temple servants 'Daitas'[19] are the people of tribal origin. ~~This book is~~ Very popular in Orissa ~~and~~ makes an attempt to correlate the anecdotes of the Skandapurāṇa and the Sarala Mahābhārata.[20]

The Antiquity of the cult of Puruṣottama-Jagannātha:

To determine the antiquity of Jagannātha or Puruṣottama of Puri is not easy because of scanty evidence. The Rgveda in ..... mentions Daru.[21] Sāyaṇ(1300-1380 A.D.) takes it to refer to Puruṣottama-Jagannātha of Puri. Says he, 'there exists on the sea-shore in a far off place the image of a deity, Puruṣottama, which is made of wood(Dāru) floating as it were, in the sea. Devotees, by worshipping the very(god) wood, not perishable at all, attain the eternal abode of Viṣnu.[22] He does not seem to be satisfied with this interpretation and proceeds to give another one according to which Dāru could refer to Lakṣmī. Scholars generally accept the second interpretation. The Vedic origin of Jagannātha cult does not find favour with them.

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The Rāmāyana tells us that the family deity of the Iksvākus was Jagannātha,[23] leading some scholars to believe that the reference is to Jagannātha of Orissa. Just the occurrence of the word Jagannātha, however, is not conclusive enough for this. In the Rāmāyana and the Mahābhārata[24] Jagannatha as an epithet appears often of Visnu. This Jagannātha should not necessarily mean the Jagannātha of Puri.

The Gītā proclaims Purusottama to be the same as Krsna.[25] In the Visnupurāna Krsna is addressed as Purusottama and Jagannātha.[26] The Matsyapurāna, mentions Purusottama Ksetra.[28] In the Trikāndasesa (9th Cen.A.D.) Jagannatha occurs as a synonym of Visnu.[29] Murāri, the author of the Anargharāghava of the 8th Cen.A.D.[30] mentions Purusottama Ksetra. The Skandapurāna, Utkala-khanda, generally believed to be of the 8th Cen.A.D.[31] gives a clear picture of Purusottama Ksetra. This would lead us to belive that the Purusottama Ksetra was known since the days of the Matsyapurāna and had become considerably popular by the time of the 8th century as a Vaisnava ksetra. That was the reason that Yayati Kesarī, the first distinguished king of Somavamśī dynasty, though staunch Saiva, was inspired to construct a small temple for Jagannātha[32] at Puri in the 10th century A.D. After that in the 12th century A.D. the Gańga king Colagańga Deva[33] (1078-1147) built the present Jagannātha temple which was completed towards the end of the same century through the efforts of Aniyańka Bhīma Deva, a powerful king of the same dynastry. After the 12th Cen. A.D., enough literary and epigraphical references are available to trace the history of the cult of Jagannatha.

The Epigraphical References:

Epigraphic references, considered more reliable for the history of Jagannatha cult are available generally after the 7th or 8th Cen.A.D. The Saradā Devi temple inscription of Maihar,[35] of Satna district of Madhya Pradesh which according to D.C.Sircar should belong to the middle of the 10th Cen.A.D. mentions a boy named Dāmodara, son of a Brahmin Devadhara, who was drowned in the sea at Puri(Odra country) after having seen god Purusottama.[37] This is the earliest reference to Purusottama Jagannātha in Inscriptions.

The Copper Plates of eastern Chalukyas are also of use in determining the antiquity of Jagannātha. A Copper Plate,[38] found from Korumeli of Rajmahendri district and the Kalindi Grant[39] from Kaikalur of Krishna district of the 11th century A.D. directly mentions Purusottama Ksetra: Śrīdhāmnah Purusottamasya. In the same century the Pujaripali inscription of king Gopala[39] mentions the Purusottama Ksetra as an important Tīrtha in India.

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In the middle of the 12th century Puruṣottama-kṣetra reached the pinnacle of its glory. As a result the present temple came to be built there.[40] Thereafter a number of other Jagannātha temples ~~came to be~~ were built in different parts of the country. Festivals connected with Jagannāth cult came to be celebrated in Puri on a grand scale which made the sacred place even more popular.

Festivals of Jagannātha:

Traditionally twelve main festivals are celebrated at Puri every year. In addition to them, a lot of sub-festivals are celebrated in the temple compound. Thus, almost every day there is one festival or the others in the temple complex. For all festivals, particularly the major ones, devotees from all over the country throng in large numbers. The largest crowd gathers for the car festival. From the beginning of the year to the end, the important festivals connected with the deities are as follows:

Snanayatra:

In accordance with the earliest view that The year beginning with Jyestha the first festival of the lords is celebrated in that month. Known as Snana-yatra or the 'Bathing festival' it is celebrated on the full moon day of Jyestha'. Sriharsa refers to it in his work.[41] During this festival, the four images of the Jagannath temple are brought to the Snana Vedi, through Pahandi where the lords take their bath. They are dressed up there in Gaṇeśa-Veṣa, i.e.,like Gaṇeśa. This attracts in ~~the~~ large numbers Gāṇapatyas particularly from south India.

Anavasara:

After the Snana-yatra the deities are presumed to fall ill. This is known as Anavasara. For fifteen days they are kept away from public view. Remaining under treatment of the Royal Physician(Raja Vaidya) they are administered suitable medicines. The Daitas (a class of temple servants) take care of them during this period when the images are also repainted. With the final touches over, the deities are again placed for public view, on the sixteenth day when a large number of visitors come to pay them obeisance. This is known as 'Netrotsava-Navayauvana-darsana'.

The car festival:

This festival is celebrated on the Asadha sukla dvitiya i.e., the second day of the bright fortnight of the lunar month of Asadha. Here the deities are taken out on chariot for visiting their birth place called Gundica ghara. Jagannatha's chariot is called Nandighosa and has sixteen wheels. Balabhadra's is chariot is called Taladhvaja and has fourteen wheels.

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Subhadra's chariot is called Deviratha ~~and Sudarsana~~ and has twelve wheels.

These huge chariots are pulled with big ropes by the devotees to whom just a touch of the rope is an act of high merit and wish fulfilled. The Lords are taken into the Gundicha temple through Pahandi(jumping). After seven days the 'Bahuda yatra' or the return journey takes place. On the 11th day the deities are decorated with gold ornaments while on the chariots for public view which is known as Sunavesa.

When Jagannatha returns to the main temple after enjoying the car festival, Mahalaksmi, his wife, closes the door. She is annoyed with him for not taking her along. The worshippers of Jagannatha at this pacify Laksmi's followers who then allows Jagannatha into the temple,dropping the curtain on the drama.

Sayanotsava:

On the 11th day of the bright fortnight of the month of Asadha, the ceremony for Visnu-Jagannath for putting him to sleep is observed. At night the representative images(small golden images) like Laksmi-Narayana, Ananta-Vasudeva and Bhuvanesvari representing Jagannath, Balabhadra and Subhadra respectively are brought to the well-decorated sleeping chamber where they are placed on their beds.

Daksinayanotsava:

The day the sun starts to move to the equinox, this festival is observed.

Jhulana yatra:

This festival is celebrated from the 10th day up to the full moon day in the month of Sravana. The representative image Madanamohana is placed on the decorated swinging chariot.

Parsva Parivartana :

On the 11th day of the bright fortnight of the month Bhadrapada the festival of turning sides is performed. The sleeping dieties turn their sides.

Prabodhana yatra :

On the 11th day of the bright fortnight of the month of Kartika the ceremony waking up of Visnu Jagannath is performed.

Pravarana Utsava :

On the sixth day of the bright fortnight of Margasirsa, the deities are dressed with winter garments.

Pusyabhiseka :

On the full moon day of Pausa the bathing ceremony is performed.

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Uttarayana Utsava :

The day of Makara sankranti when the Sun starts to move towards the south equinox, is celebrated in the temple ceremonially.

Dola yatra :

On the full moon day of the month of Phalguna, the representative images of the Lords are brought to Dola Vedi(Swing altar) where the swing festival is performed. This is also called Vasantotsava.

Damana Bhanjika yatra :

In the month of Caitra, this celebration takes place. During this time a plant, known as Damanaka, is offered to the deities.

Candana yatra :

This is the last important yatra. Madana mohana (Jagannath-Krsna) Laksmi and Sarasvati cruise in a white boat in round trip in Narendra tank while Rama-Krsna with five Siva images do so in red boat. This continues for 21 days (from the third day of bright fortnight of Vaisakha to the 8th day of the dark one of Jyestha). On the closing day is celebrated a grand function known as Bhaunri', derived from the Sanskrit word 'Bhramari'. On this occasion, the deities make the round trip in the tank for twenty one times. The visitors in large number enjoy the scene from the embankments. Both the boats are well decorated with lights. The music and dance in the boats led a peculiar charm to the scene.

One of the rather rare and important festivals connected with Jagannath is 'Navakalevara' which is celebrated once in twelve to nineteen years. In this function the wooden images of the deities are replaced and renewed by the suitable neem wood. The Nabhi-Brahma-padartha of the deities is also transferred from the old images to the new ones. This is done in a very secret way.

Daru-Brahma Jagannath is worshipped daily with the Vedic rites.[43] The Mantras used for his worship always began with Pranava or Omkara. Three Dhupas(meals) and five Avakasas are observed in the temple every day. The deities in a royal style go to bed after'Badasimhara Dhupa' with Devadasis giving music and dance.

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29. Orissa Historical Research Journal, State Museum, Bhubaneswar. Vol.II, Nos.3 & 4, p.71.

30. bho bho, lavanodavelāvanālītamālatarukundalasya tribhuva-
namaulimandanamahānīlamaneh ... Purusotiamasya yātrāyām
upasthānīyāh sabhāsadah."
Anargharāghava, Prastavanā.

31. Mahapatra,G., The Land of Visnu, last chapter.

32. Madala Panji-Prachi,(A temple record), p.5.

33. prāsādam Purusottamasya nrpatih ko nāma karttum ksamah,
tasyaityādinrpaih upeksitam ayam cakre'tha Gangeśvarah,
The Ganga Inscriptions, J.A.S.B.Vol.LXV,1896,part 1,p.229:

34. For detail see : Jagannath in the History and Religious Traditions of Orissa by G. Mohapatra, Calcutta,1982.

35. samudramajjanān nūnam ordresu purusottamam,
drstvā tavāntike bhūyah purā gacchaty ayam śisuh.
Epigraphica Indica, Vol. xxxv,pp.171-78

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36. Mishra, K.C., The Cult of Jagannath, p.35

37. Indian Antiquary, Vol.XIV, p.50.

38. Epigraphica Indica, Vol.XIX,p.65

39. Mahakosal Historical Society's Papers, Vol.II,1937, p.68.

40. Journal of the Asiatic Society, Bengal(J.A.S.B.), Note No.33.
See the chapter 'Popularisation of Jagannath Cult from the book, 'Jagannath in the History and Religious Traditions of Orissa, Calcutta, 1982.

41. Naisadhiyacaritam, XV.89.

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Sapathas in ancient Sanskrit Texts- A Material Source for Culture

by

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Puri, Orissa, India.

A study in depth of the Sapathas, vows or pledges, in Sanskrit is indeed revealing. The Sapathas are indirect description of culture of the ancient Indians, their profession and practice, their thoughts and observances. They are the spontaneous outpourings of the ancients, their solemn declarations intended to convince the hearer of the sincerity, resolution or earnestness of the speaker, and as such free from the taint of affection or hypocricy. That some of these Sapathas later took the form of edicts or injunctions in the Sutras and the Smrtis, shows that they were deep-rooted in the soil. In the present article, we shall confine ourselves to the Sapathas as contained in the Ramayana and the Padmapurana .

On his return from Kekaya, Bharata, who knew nothing of the tragic happenings that took place in his absence, sees mother Kausalya, who taunts him saying: " you coveted the Kingdom of Ayodhya and your mother, Kaikeyi has secured it for you. Rama, clad in hermit's clothes has been sent into exile for fourteen years." This cuts Bharata to the quick. He promptly proceeds to assure Kausalya of his innocence and non-involvement in the heinous crime committed. He takes a number of oaths, the nature and content of which we shall presently discuss here threadbare.

Bharata repeats with all the emphasis at his command that he is perfectly innocent and does not deserve censure. He swears: "Let my mind not conform to the scriptures learnt by me, if my honoured brother, ever true to his word, has left for the woods as desired by me"(2.75.21). Let me be in the service of the ignoble, commit the sin of urinating in the direction of the sun and kick the cow, if....(22). Let me incur the sin that an employer commits when he has made an employee do an orduous task for him, without paying for it, if....(23). Let me incur the sin that a ruler does, who enjoys a share of one-sixth of the produce, but fails to protect his subjects, if...(25). Let me incur the sin that a ruler does, when he pledges Daksina to the performers of a Satra(a prolonged sacrifice) and later declines, if....(26). Let me forget the abstruse truth taught me by my Tutor and thus turn wicked, if...(28). Let me kick the cow, decry my teachers and hurt my friends, if....(31). Let me be guilty of divulging something said in dispraise of someone in secret, if...(32). Let me be guilty of ingratitude and thus be exposed to public obloquy, if....(33). Let me be guilty of partaking of savoury dishes all alone, when I am in the presence of slaves, servants, and children at my residence, if....(34). Let me go without issue, all my life, and thus be in distress, if....(36). Let me be held captive, while fleeing for life, when the war is on, the dreadful enemy facing me, if....(39). Let my mind be not induced to piety, but be swayed by

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vice, and let me make gifts to the undeserving,if ....(42). Let me lie in bed for the period of the two twilights and thus be a sinner, if.....(44). Let me be guilty of the sin of one who burns public property, has sexual intercourse with the Guru's wife and plots against his friend,if...(45). Let me not do worship to the gods and the manes and render no service to my parents,if....(46). Let me fall apart this very day,from the regions of the noble,the renown of the noble and the deeds of the noble,if....(47). Let me give up service of my mother and pursue vicious pursuits,if....(48). Let me pass a life of constant worry,suffering from many an ailment and failing to provide for a number of servants depending on me,if...(49). Let me frustrate the hopes and expections of the humble and the needy,looking up to me for help,if....(50). Let me revel in chicanery, be dishonest and malicious and ever afraid of the King, if....(51). Let me commit the sin of neglecting my wife,who approaches me,when she has had a wash after menstruation,if...(52). Let me incur the sin of a Brahmana who discards his wife,after she has borne him children,if....(53). Let me stand in the way of reverence being done to a Brahmana and milk a cow with a new-born calf,if....(54). Let me neglect my lawfully wedded wife and have marital relations with another's wife and thus give up my devotion to duty,if...(55). Let me incur the sin of one who pollutes drinking water and administers poison(to others),if...(56). Let me commit the sin of denying water to a thirsty person who asks for water, if....(57). Let me incur the sin of those two, who owing allegiance to the Vaisnava and Saiva cults dispute the superiority of devotion to Visnu over Siva and vice versa while I stand aloof and do not attempt to pacify them by showing them the oneness of Visnu and Siva(58).

Likewise in the Padmapurana, there are a number of most opportune and purposeful pledges,wherein the one warrior avows his strength and valour to vanquish and kill the other and offers in all solemnity to suffer the condign punishment in case he fails to fulfil any. These too make an interesting study. Let us share them with the reader.

Puskala, son of Bharata, who is guarding the sacrificial horse, now captured and driven away by Damana, son of Subahu,says addressing Damana: "Let gloom descend upon me which does on a son who looks upon something else more adorable than the feet of his mother and consequently acts against her(5.24.15). Again addressing Citranga, he declares: If I fail to shoot you dead by this arrow of mine, let me be consigned to the dark regions under the control of Yama, like one who outrages the chastity of a woman adorned with good conduct and character(27.31-32). Thus challenged,Citranga solemnly affirms:"If I do not dash to pieces your arrow aimed at me, let me incur the sin of one who discourages a person intent on going on a pilgrimage and who considers any other fast more

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sanctifying than the one on the eleventh day of lunar month (27.36-37). In response Puskala reiterates: "Let me be able to keep my word if I have worshipped the feet of Rama with a sincere heart. Let me fulfil my pledge in the fight(with the enemy),if I am faithful to my wife and recognize no other ( ).

Called upon to make solemn declarations by Satrughna, the heroes readily obeyed and Puskala was the first to declare: "If I do not make the Daitya Vidynmalin faint by the sharp shafts shot from my bow and collapse with his dishevelled hair covering his head, I should incur the sin of sharing the daughter's property (Kanya-dhana) and reviling the gods. If I do not fulfil my pledge, let me be a sinner like one who makes a distinction between Visnu and Siva and between Parvati and Laksmi(33.35-35). Laksminidhi, son of Janaka follows. He declares: "If I turn my back upon the enemy, let me commit the sin of hearing the censure of the Vedas and yet remaining quiet or approving it in the heart and thus say good-bye to all the sacred laws. Let me misbehave myself like a Brahmana who sells liquids like ghee and oil and lac, and who sells a cow,being covetous of money. Let me behave like one who drinks from a well belonging to the Mlecchas and does not perform expiatory rites,if I turn my back upon the enemy"(33.41-43). Hanumat then stands up and boldly announces: "By the grace of Raghunatha and Janaki,there is nothing in the world that I cannot accomplish. If I fall short of this pledge, let me forfeit my devotion to Rama. Let me sin if I fail to keep my word,like a Sudra who feeds a Kapila cow to avail himself of her milk. Let me also sin by drinking wine,which even by its smell and touch sends a person to the Raurava hell,if I do not keep my pledge."(33.49-52). Satrughna addressing his heroes declares: "If I do not knock down with my arrows the head of Vidyunmalin torn asunder from his body, let me incur the sin of a false witness of a stealer of gold and a vilifier of the Brahmanas"(33.57-58).

Let us first examine the Sapathas in the Ramayana and see what light they shed on the culture of the times. Reading in between the lines, we observe that Bharata makes a very weighty statement, ma bhut sastranuga buddhih(2.75.21) giving us an idea of how the ancients thought of a life divorced from the scriptural injunctions. He looks upon it as heinously sinful as his suspected abetment in getting Rama exiled. According to his statement servility itself was a bane and much more servility to the wicked(praisyam paiyasam)(22). The sun and the cow were objects of worship. Nobody would incur the odium of urinating,while facing the sun, and none would dare kick the cow. We have this idea in a more developed form in Gan.dh.su.1.9.13: na vayvagnivipradityapo devata gas ca pratipasyan va mutra-purisa-medhyan vyudasyet. It was obnoxious to the ancient Indian to get the service of a person without paying

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him wages. It was an act of cruelty(nairghrnya)(23). That a King could not claim one-sixth part of the produce without looking after the welfare of his subjects was a belief firmly held by the people. To them he was the worst sinner. Manu has it in a more developed form, widening the area of the King's merits and demerits. Says he:

sarvato dharmasadbhago rajno bhavati raksatah
adharmad api sadbhago bhavaty sya hy araksatah

Herein we find a downright condemnation of a person who starts unlearning the lores he has learnt earlier from his Tutor (28). The ancients rightly denounced this trend, as they thought it would lead to degeneration. The grim consequences were duly realized by the authors of the Sutras. Says the sage Apastamba: nivese nivrtte samvatsare samvatsare dvau dvau masau samahita acaryakule vaset bhuyah srutim icchann iti Svetaketuh (1.13.19). The sage distinctly perceives the danger of relapse in ignorance, if pursuit of knowledge was discontinued. Both Manu and Apastamba call a person forgetting the Veda by the name of brahmojjha. Bharata condemns ingratitude and calls it a shameless act. It is indeed a besetting sin for which there is no atonement. An ungrateful man is doomed. Sins like killing the cow,drinking wine,thieving,violating the vow of celibacy,etc.may be atoned for, but not the sin of ungratitude,says the Mahabharata:

goghne caiva surape ca caure bhagna-vrate tatha
niskrtih kathita sadbhih krtaghne nasti niskrtih

Share your meals with your dependants by your side is the call of Indian culture. Manu endorses this call when he enjoins ekah svadu na bhunjita (4.4). The Rgveda( ) reads: kevalagho bhavati kevaladi, which in plain English means: he eats sin who eats alone. Fleeing from the battle field, when one is faced by the enemy was deemed a great sin(39). Gautama in his Sutra(2.1.16) upholds its saying: samgrame samsthanam anivrttis ca . Samsthana here means death. Lavishing of gifts on the undeserving was not blessed, but cursed. Apastamba emphasizes, ~~na~~ pratipadayita ca tirthe (2.20.19), one should help the deserving and the needy(only) with gifts. Manu describes gifts to the undeserving saying: a man giving charity to the undeserving verily sails in a boat of stone and is, therefore, drowned(yatha plavenaupalena nimajjaty udake taran,etc.) (4.194). Rising from the bed before the sun was up and not lying in bed when the sun is sinking was the salient feature of the Indian life. Non-observance of this rule of conduct was looked down upon as a great sin. So greivous was the aberration that Bharata had to include it in the inventory of sins he would have committed, had he managed the exile of his honoured brother,Rama. Manu notices this sin when he says: tam ced abhyudiyat suryah sayanam kama-caratah nimloced vapi,etc.(2.220). As the pupil lived with his guru as a member of his family,there was the possibility,though remote,that he, (the pupil) might be tempted to make a criminal assault on the

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guru's wife, it was emphasized again and again that such a sin was the most reprehensible, the most heinous. Associated with the institution of tutelage it was universally condemned and looked upon with abhorrence. On account of its gravity, it was ranked as one of the Mahapatakas, such as brahmahatya. Manu recounts the Mahapatakas in 11.54. Service to the mother was considered most meritoricus and failure on the part of the son in this respect most degrading (48). Manu brings out the towering greatness of the mother when he says: " The pains that the mother takes in fostering her children cannot be repaid even in the course of hundreds of years" ( ). Keeping away from the wife when she has had a wash after menstruation was considered an unpardonable sin (52). It was tentamcunt to the killing of the foetus in the womb. On this Devala reads:

yat svadarn rtusnatan svasthah sann apagacchati

brahmahatyam avapnoti garbham praptam vinasya sah

This shows that the ancient Indian was so much interested in progeny, in the propagation of the race that he looked upon this deliberate neglect of an opportunity to procreate as a great sin of omission. Divorce was unknown to the ancient Indian. Repudiation of the lawfully wedded wife was unthinkable. It is said here of the Brahmana; it was true of all the four classes (53). The oneness of the god Visnu and Siva was recognized and he who distinguished the one from the other was decried. It was later that sectarian disputes arose in this regard.

After this brief survey of the Sapathas in the Ramayana, let us now turn to those we come across in the Padmapurana. They too make an interesting study and give us glimpses of the culture of the times. Puskala's declaration has its own significance. It says in so many words that he who adores some one else more than the feet of his mother, invites gloom upon him,viz., he loses clarity of judgement. That spells his ruin. This shows what a horror the ancient Indian had of the dereliction in the performance of his duty to the mother(5.24.15). In another declaration of his, he tells us that a man guilty of adultery would have to go to the dark region of Yama and suffer all sorts of torture(27.31-32). On adultery Manu observes:

na hidrsam amayusyam loke kincana vidyate

yadrsam purusasyeha paradaropasevanam (4.134)

In Citranga's words to discourage and dissuade from going on a pilgrimage was as sinful in the eyes of the people as transgression of any other sacred law. If it were not so, Citranga's words would have no meaning. Puskala reiterates: " Let me keep my word, if I am faithful to my wife and recognize no other." Coming from a warrior, this speaks of the noblity of

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thought of the Ksatriya class, a rare virtue in the martial rank and file. Called upon to make solemn declarations by Satrughna, Puskala refers to the sin of sharing the daughter's property (Kanya-dhana). The ancient Indian who looked upon his daughter as parakiyo rthah could hardly think of sharing her property vouchsafed to her by her in-laws. Manu clearly condemns this sharing of property when he says: ~~xtridhanani x~~

stridhanani tu ye mohad upajivanti bandhavah
....te papa yanty adhogatim (3.52).

Laksminidhi, son of Janaka, in his long-drawn declaraction tells us that a warrior turning his back upon the enemy commits so many sins. To listen to the censure of the Veda and remain undisturbed or relish it in one's heart was one of them. This surely was not the way of the faithful. The Veda was held in the highest esteem by all believers in God. In fact a detractor of the Veda was as good as an atheist, nastiko vedavindakhx is Manu's pronouncement. We are further told here that selling of a cow, perticularly by a Brahmana, was a sinful act which would condemn him in the ~~x~~ eyes of the public, as one avaricious of money. Hanumat's declaration is peculiar in itself. To him devotion to Lord Rama is the be-all and end-all of his life. Hence he declares: "If I fail to keep my pledge, let me lose my devotion to Raghunatha." In his added declaration that the Sudra had no right to keep a cow,especially, the Kapila for the supply of milk for himself. The Kapila was reserved for the Bhrahamanas. Hanumat also condemns the use of liquor, the smell and touch of which is enough to send a man to hell (33.49-52). Satrughna, the leader of the troop of guards accompanying the sacrificial horse makes a very solemn declaration from which we learn that the ancient Indians held submission of false evidence in the court, stealing of gold and vilifying of Brahamanas as sinful acts. Manu lays down that false evidence (kavta saksya) is an Upapataka(11.56) next to the Mahapatakas such as brahmahatya enumerated in 11.54. Puskala tells us that belief in the sanctity of the Ganga was as common then as now. A dip in it was believed to have the efficacy of purging a man of his sins (42.68).

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National Integration through Litera

Professor Satya Vrat of the Muslim Abdlul

Since times immemorial India has maintained its well-def identity. Culturally it has always been one. The concept of th them Dhamams, the most sacred places amply echoes it. These four Dhama Among are in four different corners of India encompassing in them the vas areas in well-set geographical boundaries. A visit to them during one's life-time has always been the most cherished goal of the people. Even when the means of communication were primitive people would set out to these Dhamams, one in the farthest point in the Himalayas, Badrinath, the other on the western sea coast, Dwaraka, the third perching on the eastern sea shore, Puri and the fourth on the southern extremity, Rameshwaram. The Ganga is as sacred to a southerner as Kaveri is to a northerner. The Kumbha Melas at Prayag and Hardwar or the solar eclipse at Kurukhetra attract millions of people from all over the country. It is a wonderful confluence of people from different linguistic groups and different habits and ways of life.

In literature the Ramayana, the Mahabharata and the Puranas have excersized the most powerful influence to bring people together. The Rama story is sung with as much fervour in the north as in the east, the west and the south. So are the episodes from the Mahabharata and the Puranas, particularly the Srimadbhagavatapurana whose week-long recitations are a common phenomenon everywhere.

India is a land of different religions and faiths which have continued to exist here side by side in peace and harmony for centuries together.

There has been an attempt since the time of the introduction of these religions into India or their emergence at interrelation and interaction giving a new dimension to Indian culture. A literature has continued to grow in this country through the efforts spread over hundreds of years of Kings and emperors, Pirs and Faquirs, poets and authors of Sanskrit and Persian or the savants like Abdluh Rahim Khan-i-Khana, Faisi, Todarmal, Dorashikoh and so on which gave rise to syncretism in Indian thought. A number of Hindu writers and poets wrote in Sanskrit on Muslim rulers or dynastics. Govinda Bhatta, a renowned Sanskrit poet in the court of Akbar got the title Akabariya Kalidasa. Rudrakavi, a contemporary of Akbar and Jahangir composed the two works, the Khana-i-khannacaritam and Jahangircaritam. Abdullacaritam of Laksmidhara is an authentic account of the perturbed times under Mahammed Shah in the 18th Century. Panditaraja Jagannatha wrote two works, the Asaf Khanvilasa on Asaf Khan, the brother of Nur Jehan and the Pranabharanam, a poem eulogizing Dorashikoh. Chayanatakam of Vitthala is an historical play dealing with the Adilshahi dynasty. Professor Shri Ram Sharma's Bibliography of Moghul India(1526-1707 A.D.) records that Sanskrit works associated in one way or the other with the Moghuls preserved in different manuscript libraris of India and abroad number about 2500.

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To stimulate the process of cultural synthesis some of the Muslim Scholars themselves seriously took to writing in Sanskrit. Abdlul Rahim Khan-i-Khana's Khetakautum in an attempt to put Persian astronomy in Sanskrit. His Madanastakam and other poems carry in them a mixed expression, Sanskrit mingling with Persian and Hindustani. Among other Muslim writers of Sanskrit mention may be made of Darab Khan an author of the beautiful Sanskrit poem, the Gangastotra. The Srngaramanjari of Bade Sahib Akbar and the Sangitamalika by Mohammed Shah are works on rhetorics and dance.

There have been attempts to translate Sanskrit works into Persian and vice versa. The most important of these is the translations of the Ramayana, the Mahabharata and the Puranas into Persian and the Koran and Sheikh Sadi's Gulistan and Bostan into Sanskrit .

The interpretation of the two great cultures, Hindu and Muslim and the process of mutual exchange and interaction between them with a distinct purpose of creating a new world of communal harmony and fraternity are envisaged in a number of original Sanskrit works written for propogation of Islamic philosophy and ideals as also some Persian works composed simultaneously enunciating the Hindu view of life and ideals. It is not surprising therefore, that we find the Allopanisad added to the great Upanisadic literature, Karmopadesa by a Hindu writer Sivarama deals with the Muslim festivals. Navarejaprakasa by Sivakala deals with Muslim Calender. The magnum opus, Majmul-Bahrain of Dara Shikoh translated into Sanskrit during his life time itself under the title Samudrasangama is an attempt at the synthesis of Hindu and Muslim philosophies.

Apiece with the attempts at assimilation of Hindu and Islamic thought have been the attempts at the assimilation of Hindu and Christian thought. It is in accordance with these that the Bible has been translated into Sanskrit or certain portions from it, such as the Sermon on the Mount have been rendered into Sanskrit under the title Girigita or the life of Lord Christ has been described in Sanskrit in such works as the Yesucaritam, the Yesusaurabham, the Kristubhagavatam or the principles of Christianity have been described in Sanskrit in such works as the Kristayana and the Kristusiddhantah. There could not be a more eloquent testimony of interaction between Hinduism and Christianity than the works like the Kristayana and the Kristusahasranama which as their very titles show carry on them an unmistakable influence of the well-known works of the Hindus, the Ramayana and the Visnusahasranama respectively.

What is true of Islam and Christianity is also true of Sikhism. Kavi Krishna Kaur's Gryankakavya gives in nineteen cantos in Sanskrit the history of Sikhism. The Nanakacandrodaya of Nihal Singh describes in Sanskrit the life of the first of the Sikh Gurus Guru Nanak Deva while another work, the Sikhagurucaritamritam describes in Sanskrit the life of the ten of ~~ten~~. The life of the tenth Sikh Guru Gobind Singh is described in Sanskrit prose under the title Srigurugovindasimhabhagavatpadetivritam by Shrutikant Sharma and in

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प्रकृति का पृष्ठाधार रूप - रघुवंश के परिप्रेक्ष्य में

प्रायः देखा जाता है कि मानव अपने आसपास की प्रकृति को विशेष रूप से प्रभावोत्पादक बनाने के लिए विशेष आभूषण एवम् उपकरण से सजा कर, संवार कर उपस्थित करते हैं। जिससे किसी आयोजन की पृष्ठभूमि या कथानक के लिए उचित वातावरण उपस्थित हो सके। इसी भांति काव्य में भावों या वर्णनों को प्रभावोत्पादक रूप में व्यंजित करने के लिये प्रकृति के व्यापारों का आयोजन, ऋतुओं का परिवेश, वृक्षों, पुष्पों, नदियों, सरिता, सागर की सजावट मानव की स्वाभाविक अभिव्यक्ति का प्रतिफल है। यथा रघु की दिग्विजय के लिये निकलने वाली शरद् ऋतु को पृष्ठभूमि के रूप में देख कर रघु के शौर्य और वैराग्य को व्यंजित करने के लिये मानो इन्द्र ने वर्षा काल में आने वाले धनुष को उतार दिया और रघु ने विजय करने वाले धनुष को चढ़ा लिया। क्योंकि इन्द्र और रघु अपने अपने निमित्त प्रयोजनों को पूर्ण करने के लिये दिग्विजय में निहित थे, जो दोनों वीरों के लिये श्वेत कमल के छत्र, सारस के पंखों के चामर की धारण कर रघु की शोभा का मानो अनुकरण करने का प्रयास किया।[2] कालिदास रघु का यश इतना अधिक विस्तृत था कि हंसों की पंक्तियों में, नक्षत्रों में और कुमुद से पूर्ण जल की श्वेत आभा में रघु की विभूति दीखती थी।[3] शरद् ऋतु के आगमन से प्रसार पाई काश के आरम्भ में दिलीप के तेज, शौर्य, और राज्य उद्धार के निमित्त जिस दृप्त वर्णन हुआ है वृक्षों से उस राजा दिलीप को पर्याप्त इन्धनों की सामग्री से बनाया था, निश्चय ही, दिलीप के ऐसे गुणों से केवल दूसरों का उपकार होता था। ऐसे दिलीप इस पृथ्वी पर ऐसे शासन करते थे मानो किसी नगरी पर शासन कर रहे हों जिसका परकोटा सागर हो और परिखा स्वयं समुद्र।[4] राज्य विस्तार की पृष्ठभूमि और गुणों की व्याख्या के लिये रघु से अधिक सुन्दर पृष्ठभूमि और क्या होगी? इन्दुमती स्वयंवर के पूर्व रघु के सौन्दर्य का वर्णन पार्वती द्वारा अज चरित की पृष्ठभूमि है। कालिदास ने

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१. वार्धकं मुनिवृत्तीनां योगेनान्ते तनुत्यजाम्।
प्रजार्थं साधने तोऽहि त्रयाणामेव पूर्वकम्॥ रघु० १.८.

२. पुण्डरीकातपत्रं ते निर्मलत्वाच्चामरौ।
सदृशौ कथमेकत्र हंसमिथुनयोर्भवेत्॥ रघु० ४.१६.

३. हंसश्रेणीषु तारासु कुमुदेषु च नादिषु।
विभूतयस्तदीयानां पर्यस्ता यशसामिव॥ ४.१७.

४. तं वेधा विदधे नूनं महाभूतसमाधिना।
तथा हि सर्वे तस्यासन्परार्थैकफला गुणाः॥ १.१२५.

५. सवेलावप्रवलयां परिखीकृतसागराम्।
अनन्यशासनामुर्वीं शशासैकपुरीमिव॥ १.३०.

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प्रकृति का पृष्ठाधार रघु-रघुवंश के परिप्रेक्ष्य में

प्रायः देखा जाता है कि मानव अपने आवेशों में अपने को विशेष रूप से प्रभावोत्पादक बनाने के लिए विविध आभूषण एवम् उपकरण से सजा कर, संवार कर उपस्थित करते हैं। जिससे कि इसी आयोजन की पृष्ठभूमि मात्र के बोधकथन के लिये उचित वातावरण उपस्थित हो सके। इसी भांति काव्य में भावों या वर्णनों को प्रभावोत्पादक रूप में चित्रित करने के लिये प्रकृति के व्यापारों का आयोजन, वस्तुओं का परिवेश, वृक्षों, पुष्पों, निर्झर, सरिता, सागर की सजावट मानव की स्वाभाविक चित्तवृत्ति का प्रतिफल है। यथा रघु की दिग्विजय के लिये निकलने पर शरद् ऋतु को पृष्ठभूमि के रूप में देख कर रघु के शौर्य और वैराग्य को व्यंजित करने के लिये मानो इस प्रकार आयोजित किया कि इन्द्र ने वर्षाकाल में उगने वाले धान्य को रक्षित किया और रघु ने जिसका रक्षण करने वाले धनुष को चढ़ा दिया। क्योंकि इन्द्र और रघु अपने अपने निमित्त प्रयोजनों को पूरा करने और दिग्विजय में निहित थे, वे दोनों वारी-वारी से सिद्ध करने के लिये तत्पर रहते थे।[1] शरद् ऋतु के श्वेत कमल के छत्र, काश के फूलों के चामर को धारण कर रघु की शोभा का मानो अनुकरण करने का प्रयास किया।[2] किन्तु रघु का यश तिमि कहां इतना अधिक विस्तृत था कि हंसों की पंक्तियों में, नक्षत्रों में और कुमुद से पूरित जल की श्वेत आभा में रघु की विभूति दीखती थी।[3]

काव्य के प्रारम्भ में दिलीप के तेज, शौर्य, प्रताप और राज्य प्रसार के निमित्त जो अलंकृत वर्णन हुआ है उसमें उस राजा दिलीप को परम शक्तिशाली वीरोचित सामग्री से बनाया था, निश्चय ही, दिलीप के इन गुणों से केवल दूसरों का उपकार होता था।[4] ऐसे दिलीप इस पृथ्वी पर ऐसे शासन करते थे मानों किसी नगरी पर शासन कर रहे हों जिसका परकोटा सागर हो और परिखा स्वयं समुद्र।[5] राज्य विस्तार की पृष्ठभूमि और गुणों की व्याख्या के लिये इससे अधिक सुन्दर पृष्ठभूमि और क्या होगी? इन्दुमती स्वयंवर में पूर्व अज के सौन्दर्य का वर्णन पार्वती द्वारा अज चरित्र की पृष्ठभूमि है। कुमारसम्भव में शैलेन्द्र

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१. वार्धकं इव जरठेन्दो धनुर्जैत्रं रघुर्दधौ
प्रजार्थसाधने तौ हि पर्यायोद्यतकार्मुकौ॥ रघु॰ ४.१६.

२. पुण्डरीकातपत्रस्तं विधुतव्यजचामरः।
सद्यः प्रावृषिकक्लेशान्न पुनः शरदाश्रयत्॥ ४.१७.

३. हंसश्रेणीषु तारासु कुमुदेषु च वारिषु।
विभूतयस्तदीयानां पर्यस्ता यशसामिव॥ ४.१९.

४. तं वेधा विदधे नूनं महाभूतसमाधिना।
तथा हि सर्वे तस्यासन्परार्थैकफला गुणाः॥ १.१२९.

५. सनेलावप्रवलयां परिखीकृतसागराम्।
अनन्यशासनामुर्वीं शशासैकपुरीमिव॥ १.३०.

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तथा श्रीकृष्ण पत्नियों को पहिनाए हुए उन राजाओं के बीच रघुकुमार अज
नन्दनवृक्षों से बीच पारिजात के खड़ा शोभायमान हुए।
(ऐसे सौन्दर्य को देख नागरिक वृन्द ने बारबार धन्य धन्य शब्दों से
पुष्पवृष्टि) इस अवसर ही कोन्डिलवर की सानों जनता के नेत्रस्वरूप उत्पल
पुष्पों को घोड़ तीक्ष्ण गन्धवाले गजमद को उगेर, प्रादुर्भूत हुए
हों।[2]

प्रायः काव्यों में किसी गम्भीर स्थिति के उपयुक्त स्वरूप
प्रभावोत्पत्ति के लिये प्रकृति के द्वारा पृष्ठभूमि व वातावरण
निर्मित किया जाता है। विशद प्रकृति चित्रण काव्य की
मौलिक प्रतिभा ही नहीं दर्शाता वरन इस प्रकार के
संश्लिष्ट चित्रण द्वारा वर्ण्य वस्तु की रोचकता के प्रभाव
में भी वृद्धि होती है। सम्भवतः यही कारण है कि कवि
अपने काव्य दशा (1.14-17) में काव्य लक्षणों में
प्रकृति को भी महत्वपूर्ण स्थान प्रदान किया है। प्रकृति का
इस प्रकार चित्रण कवि के काव्य के वर्णनों में एक
पूर्णता का भाव जगाता है, अन्यथा रिक्तता की अनुभूति
होती। उदाहरण के लिए निम्नलिखित अंश द्रष्टव्य है
दशरथ अपने चारों पुत्रों का विवाह संस्कार सम्पन्न
करवा कर मिथिला से अयोध्या की ओर आ रहे हैं।
मार्ग में पताकाओं के वृक्षों को धराशायी
करने वाली प्रतिकूल वायु ने उनकी सेनाओं का इस
प्रकार पीड़ित किया, जिस प्रकार तट के ऊपर बहनेवाला
नदी का वेग ऊँचे सूखे को गला दिया है। इस
तत्पश्चात् मध्याह्न परिवेष से युक्त सूर्य गरुड़ द्वारा
मारे गये सर्प के शरीर से वेष्टित मार्ग के समान दिखलाई
पड़ने लगा। इन्द्रनगरी के पंखरक्षी चूल्हे के धुआं वाली
तथा सायंकाल के मेघरूप रक्त से लीपे हुए वस्त्रवाली
दिशायें लाल के पंखों के समान लाल मेघों वाले
वाली संध्या की भांति न देखने योग्य हो गई।
सूर्य अस्ताचल को प्राप्त हो गये, रक्तांगनाओं की
सदृश लाल रंग से चित्र-विचित्र करने वाली प्रदोष-
राम के आगमन को मानों सूचित कर रही थी। इस
भांति वातावरण को तैयार करने के लिये प्रकृति को पृष्ठ-
भूमि के रूप में रख कर भविष्य घटना क्रमों की ओर
कवि ने अत्यन्त कौशल से इंगित करते हुए पटभूमि,
उनका आगमन, उद्देश्य, व्यवहार स्वरूप के अर्थ में
एक सहृदय कवि का सहज परिचय दिया है।

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1. तेषां महाहिसन्निवेशानां मुदारवेष वधूसतां स मध्ये।
रराज धाम्ना रघुपुंगवेण कल्पद्रुमाणामिव पारिजातः॥
2. नेत्रप्रभाः पौरजनस्य तस्मिन्
विधाय सर्वत्र युवतीभिनिपेतुः।
मदोत्करे रोचिषि पुष्पवृष्टेः
गन्धद्विपे वन्य इव द्विरेफाः॥ 6.6.
3. तस्य प्रायु मरुतः प्रतीपगा वर्त्मसु क्रमतरमु कोचिनः।
चिक्लिशुर्मदसेतया चरन्धेनीमुक्तया इव नदीरयाः रयलीलः॥
11.42.
4. इक्ष्वाकुवंशप्रभवः प्रजानां बभूव योगी किल कार्तवीर्यः।
यज्ञाय यज्ञक्रतुरक्षणाय दीर्घं स नीरांजनमुत्ससर्ज॥
11.60.
5. तस्मिन्ते हम तदनन्तरं रवि र्वह्निमीव पारिवेष मरुंडलः।
वैनतेय इव निर्गतस्तयो र्भोगवेष्टन इव चन्दनद्रुमात्॥
11.42.

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पृष्ठभूमि का सम्बन्ध काव्य के वर्णित विषय से भी
प्रकार गुण हुआ है जैसे कि चित्र के चारों ओर लगा हुआ फ्रेम
वर्ण्य प्रस्तुत विषयवस्तु के पृष्ठभूमि स्वरूप में प्रदर्शित
गया प्राकृतिक चित्रण भी कुछ ऐसा प्रतीत होता है जैसे
पर्वतीय नगर के चतुर्दिक् विस्तृत मेखलाएं। उदाहरण
स्वरूप - इन्दुमती - स्वयंवर, दमयन्ती का मृगया-वर्णन
कुश का ग्रामविहार जैसे वर्णनों का उपयुक्त वातावरण
के लिये मेखला आदि प्राकृतिक चित्रण कथावस्तु एवं
पात्रों पर अपना प्रभाव डालते हैं। इतना ही नहीं,
पात्रों के जीवन की गतिविधि भी वातावरण से ही
निर्धारित होती है। प्राकृतिक जीवन के व्यापारों की एक
झलक देखकर कवि मार्मिक प्रभाव उत्पन्न करने में
समर्थ होते हैं। यथा द्वारपालिका सुनन्दा द्वारा
स्वयंवर स्थल की भूमि के परिचय देने में, दमयन्ती
मार्गवर्णन एवं इन्दुमती वर्णन प्रसंगों में। वातावरण की
अनुकूलता दर्शाने के निमित्त प्रभातवर्णन प्रायः
वर्णन के प्रारम्भ में पाठक एवं पात्र दोनों पर अनुकूलताधारी
प्रभाव डालता है।

इसी भांति दुःख-वातावरण में सौमनस्य
स्थापना के निमित्त तथा गम्भीर वातावरण में
स्वच्छता एवम् उत्फुल्लता चित्रित करने के लिये
भी कवि द्वारा प्रकृति-चित्रण का आधार लिया गया है।
यथा दिलीप के दुःख में पार्श्ववर्ती आम्रवृक्ष को
छोड़ देने पर भी वरुण के समान प्रभावशाली उन
राजा दिलीप के आस पास के वृक्षों में उनमें
पक्षियों के शब्दों द्वारा जय शब्द का उच्चारण
किया और वायु से हिलाई गई कोमल लताओं
प्रणतिनुत्य समीप में स्थित पुरुष राजा दिलीप के
ऊपर फूलों की वर्षा की।[2] वर्षन की पृष्ठभूमि के
रूप में कवि द्वारा अनुकूल प्रभाव निम्नांकित
भाव प्रकृति की निकटता से चित्रित किये गये हैं।
यथा - फल लगने वाले कार्तिक मास के ईक्षित
वृक्ष की उन्नति के लिये भीतर से छेद हुए तथा
श्रावण मास में कोमे बाये बीज की पुष्टि को धारण
किये हुए पृथ्वी के समान अजन्म वर्षा की पहचानी ने
अनुकूल गर्भ को धारण करते हुए मान्यों को
सहयोग दे वाले वासन्त मार संभाला।[3]

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१. भास्करश्च दिवसच्युतस्य यां तां श्रितः प्रतिमयं कान्तिरे।
इत्यत्र शोकगतिविदुषो यतेः चोदयन्तम इव मार्गनंदिनीम्॥
११. ६१.

२ — २. १०

३. १ च. ४६.

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1. प्रसन्न- इमा मासंचानं नासुतत्वाद् प्रसव संज्ञा, सूत्र० 25:49.
2. हरणात् हारः (Hrcalic ... called because ... calicaliguna), सूत्र० 26.8.
3. युक्तिस्तु योजना या तु युज्यते, सूत्र० 26.31.
4. इमानि दूषणानि, सूत्र. 30.12.
5. स्रवणात् स्रोतांसि ...
6. सरणात् सिराः, ...
7. तन्त्रणात् तन्त्रम्, सूत्र० 30.10.
8. वातस्नात्मक इत्युच्यते, चिकित्सा० 18.8.
9. विरेचनाद्विरेचनसंज्ञा, कल्प. 1.6.
10. यत्किञ्चिच्छ्लेष्मधरं देहे तत्सर्वं दूषणं स्मृतम्।
दूषणत्वं सच्छरीरस्य जनयेत्तच्च दूषणम्॥
सोष्मणं स्वरसं वेशद्यं मृदुर्भावं तथैव च।
स्निग्धं स्निग्धविपक्वान्नमादिशेदूष्मकारकम्।
स्तम्भगौरवशीतघ्नं स्वेदनं स्वेदकारकम्॥
स्तम्भनं स्तब्धमित्युक्तं प्रकृतिस्थं चलं ध्रुवम्।
सूत्र० 22.9—11.
11. शरीरक्रिया स्यात् त्रिदोषा शरीरावृतिसंस्थिता।
सूत्र. 17.50.
12. कर्कशः दृढोपचितः त्रिदोषः कर्कशोमतः। सूत्र. 17.45.
13. सिराजालवती जालिनी, सूत्र० 17.56.
14. सर्वतो सर्वगात्राणि: त्रिदोषाश्चित्तास्त्रिदोष.
सूत्र. 17.57.
15. सहजो चिन्तो ... चिन्तो मतो, सूत्र. 17.59.
16. सहजः स्वयोनिगतः, योगसङ्घः संयोग उच्यते, सूत्र. 26.32
17. विभागस्तु विभागः ... सूत्र. 26.33.
18. परिमाणं पुनर्मानम् संस्कारः कर्मसंज्ञितम्।
मात्रा प्रमाणमभ्यासः क्रियानं सततक्रिया॥ सूत्र. 26.34.
19. प्रकृत्य कक्ष्यन्तीति प्रसङ्गस्तन्त्रसंज्ञिता॥
मूत्रस्य विण्मारुतपित्तकफानूपसंश्रयात्॥
जले निवासी जलजो जले चर्याजलेचरः॥
स्थलस्था मांसलाः प्रोक्ता मृगा जाङ्गलचारिणः।
विष्किरैर्विष्किराश्चेति प्रतुदाः प्रतुदाः स्मृताः॥
सूत्र. 27.53-55.
20. तस्यायुर्वेदयतीत्यायुर्वेदः, सूत्र. 30.23.
21. ज्वरस्यादिशरीरीयमिति, निदान. 1.35.
22. दोषोद्रिक्तसंसर्गोल्लोद्रिक्तदूषणात्दोषोद्रिक्तागन्धकर्मा-
नुविधानात् च दोषं द्रिक्तं लोद्रिक्तमित्याचक्षते।
निदान. 2.9.
23. संयोगादिक्रियान्तस्तु सामान्यात्कर्मवर्णितः।
रूक्षस्य क्रियमाणस्य रूक्षणं नीरुपेक्षितः॥
चिकित्सा 4.9.
24. येन नारीषु सामर्थ्यं वाजीकरणमेव तत्॥
वाजीकरणमेवेदं येन वाजीवच्च यत्॥
चिकित्सा. 2.4.51.

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25. स्मृतेरुपरि प्रत्यक्षमेव प्रमाणम्। चि.चि.चं. 10.3.

26. प्रत्यक्षस्य प्रत्यक्षानुपलब्धी मता। चि.चि.चं. 15.56.

27. यो यं संस्पर्शति मतो यस्मिन्स्पर्शस्तेन स स्मृतः।
पाश्चर्योऽथवा नास्ति सर्वतः परिसर्पणात्॥ चि.चि.चं. 21.7.

28. अनुभूतेष्वर्थेषु यदुत्पद्यते ज्ञानं तत्स्मृतिः।
स्मृतिसमवेतेष्वर्थेषु बोद्धव्यमनुभूतस्मरणमनुस्मरणं स्मृतेः॥
चि.चि.चं. 27.14.

29. अनुभूतेषु यत्पूर्वं तदेवेदमिति यतो विषयानुस्मृतिः।
चि.चि.चं. 23.4.5.

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The Concept and Practice of acara or sadacara

----------Usha Satyavrat

Indian tradition has laid great emphasis on acara or sadacara, good conduct, so much so that it has has been proclaimed as the highest virtue: acarah paramo dharmah.[1] One not observing it even the Vedas, the purest of the pure, cannot redeem: acarahinam na punanti vedah.

The Sastras proclaim the supremacy of acara which comprises practicing a set of rules sanctified by tradition and codified in the texts. These rules are meant to regulate individual conduct for improving the quality of human life by making him fall in line with the order devised to uphold smooth and normal functioning of society. The goodness in the conduct of the individual is relative to his usefulness in social well-being. By following acara, the time-tested long-evolved code, one leads a more peaceful life. It is acara, which exercises control on him, and this springs from within. One who follows it is according to the Devibhagavata-purana always pure, always happy:

acaravan sada putah acaravan sada sukhi[2]

As per the Visnudharmottara-purana a person, even though possessed of (good) marks does not imbibe knowledge, nor anything else he aspires, if he is devoid of acara. Such a man goes to hell:

sarvalaksanayukto ɛpi naras tv acaravarjitah
na prapnoti tatha vidyam na ca kincid abhipsitam [3]

A person of good conduct, acaravan purusa,, however, enjoys heaven, fame, long life, honour and all the worldly pleasures :

acarah svargajanana acarah kirtivardhanah
acaras ca tathayusyo dhanyo lokasukhavahah [4]
acarayuktas tridivam prayati
acaravan eva bhavaty arogah
acaravan eva ciram tu jived
acaravan eva bhunakti laksmim [5]

in quick succession. She insisted on accompanying Rama to the forest much against his protestations. She had a fairly nice time there

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in quick succession. She insisted on accompanying

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in quick succession. She insisted on accompanying

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Manu terms acara as the source of dharma: acaraprabhavo dharmah [6]
All this fulsome praise of acara leads us to the question as to what this acara is. Its etymology is two fold : acaryate [7] enena and acarati asmin, [8] One through which is conducted (life) and [11] in which one conducts oneself".
Manu while emphasizing the importance of his work draws attention to the fact that it fully states the law as well as the immemorial (sasvata) rule of conduct, acaras caiva sasvatah.[7] Kulluka, the Manu commentator explains sasvatah as paramparyagatah, which has come down from generation to generation. Proceeding further Manu terming it as the transcendant law points to its framework; it is the one which is taught in the revealed texts in the sacred tradition, srutyuktah smarta eva ca,[8] and enjoins that a man having regard for himself should always be careful to follow it, tasmad asmin sada yukto nityam syad atmavan dvijah.[9]
A Brahmana who departs from the rule of conduct, acara, dores not reap the fruit of the Veda while he who follows it obtains its full reward. To use the Mahabharata imagery the Vedic mantras leave the person devoid of acara at the time of death as do the birds the nest when they develop wings : chandamsy enam mrtyukale tyajanti nidam sakunta iva jatapaksah.[10]
Sadacara is what acara is though the sat part of it is explained differently. The compound in it is dissolved in three different ways : sams casau acaras ca sadacarah, the acara, the conduct as it exists; sad=samyak acarah sadacarah, good conduct; satam=sadhunam acara iti sadacarah, the conduct of the good people. According to Manu sadacara is what is srutismrtyudita,[12] declared in the revealed texts and in sacred tradition, the same thing as he said in the case of acara, srutyuktah smarta eva ca;[13] only the words are ~~slightly~~ ~~different~~ here.
According to Manu the custom handed down in regular succession, paramparyakramagatah,[14] among the four castes and the mixed races of the country called Brahmavarta, the country made by gods and lying between the divine rivers Sarasvati and Drsadvati is called sadacara, the conduct of virtuous people, sadacara ucyate.[15]

in quick succession.She insisted on accompanying

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Acara or sadacara can be of three types : kayika, vacika and manasika, physical, verbal and mental called by Jain Acaryas as samyak jnana, samyak drsti and samyak caritrya. Physical cleanliness through bath, snana, the observance of celibacy, brahmacarya, non-violence, ahimsa, doing good to others, paropakara, worship of gods, devapuja, etc. is physical acara. To speak truth, satyabhasana, to speak gently without injuring the feelings of others, priyabhasansa, to read or recite holy texts, to sing the praise of God, isvarastavana is verbal sadacara. Gentleness, compassion, fortitude, steadfastness, forgiveness and keeping away from six types of weaknesses, dosas, is mental sadacara.

There is emphasis in old texts on the inculcation of acara. An acarya is directed to teach his pupils acara along with imparting knowledge of different disciplines: sadacarams ca siksayet. As a matter of fact, that is his primary duty, he being acarya, acaryah kasmat, acaram grahayati, why is acarya called so, because he teaches acara.[16] Apart from his teaching of it, he also conveys it to his pupils through his personal conduct which is expected to set the example to him. The parting advice of the acarya at the end of the period of instruction to his pupil is satyam vada, dharmam cara, svadhyayan ma pramadahÖ.. matrdevo bhava, pitrdevo bhava, acaryadevo bhava, atithidevo bhava, speak truth, follow dharma, do not neglect the study of the Veda, Ö.look upon your mother as a deity, your father as a deity, your teacher as a deity, the guest as a deity. Lastly realizing that he being just human might have faltered in maintaining proper conduct himself, he cautions the pupil that he should follow all his good deeds and not others, yany asmakam sucaritani tani tvyopasyani no itarani.[17]

The Niti texts, every one of them, are full of instructions as to how one is to conduct oneself in life. So are the works on tales and fables like the Pancatantra and the Hitopadesa where each tale or fable carries a moral. The Mahabharata, the veritable repertory of Indian wisdom, has enough of statements about the ideal human conduct individually and societally. So has the sister epic the Ramayana. They provide guidelines about the acceptable norms of conduct which acara or sadacara is. It needs no emphasis that most of these norms are universal in nature, not being limited to any particular region or period of time. Take for instance, the norm of showing of respect to elders. A younger person would hold his breath high till he had left his seat and bowed to the elderly :

in quick succession. She insisted on accompanying Rāma to the forest

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Acara or sadacara can be of three types : kayika, vacika and manasika, physical, verbal and mental called by Jain Acaryas as samyak jnana, samyak drsti and samyak caritrya. Physical cleanliness through bath, snana, the observance of celibacy, brahmacarya, non-violence, ahimsa, doing good to others, paropakara, worship of gods, devapuja, etc. is physical acara. To speak truth, satyabhasana, to speak gently without injuring the feelings of others, priyabhasansa, to read or recite holy texts, to sing the praise of God, isvarastavana is verbal sadacara. Gentleness, compassion, fortitude, steadfastness, forgiveness and keeping away from six types of weaknesses, dosas, is mental sadacara.

There is emphasis in old texts on the inculcation of acara. An acarya is directed to teach his pupils acara along with imparting knowledge of different disciplines: sadacarams ca siksayet. As a matter of fact, that is his primary duty, he being acarya, acaryah kasmat, acaram grahayati, why is acarya called so, because he teaches acara.[16] Apart from his teaching of it, he also conveys it to his pupils through his personal conduct which is expected to set the example to him. The parting advice of the acarya at the end of the period of instruction to his pupil is satyam vada, dharmam cara, svadhyayan ma pramadahÖ.. matrdevo bhava, pitrdevo bhava, acaryadevo bhava, atithidevo bhava, speak truth, follow dharma, do not neglect the study of the Veda, Ö.look upon your mother as a deity, your father as a deity, your teacher as a deity, the guest as a deity. Lastly realizing that he being just human might have faltered in maintaining proper conduct himself, he cautions the pupil that he should follow all his good deeds and not others, yany asmakam sucaritani tani tvyopasyani no itarani.()

The Niti texts, every one of them, are full of instructions as to how one is to conduct oneself in life. So are the works on tales and fables like the Pancatantra and the Hitopadesa where each tale or fable carries a moral. The Mahabharata, the veritable repertory of Indian wisdom, has enough of statements about the ideal human conduct individually and societally. So has the sister epic the Ramayana. They provide guidelines about the acceptable norms of conduct which acara or sadacara is. It needs no emphasis that most of these norms are universal in nature, not being limited to any particular region or period of time. Take for instance, the norm of showing of respect to elders. A younger person would hold his breath high till he had left his seat and bowed to the elderly :

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urdhvam prana hy utkramanti yunah sthavira ayati
prtyutthanabhyam punas tan pratipadyate [18]

It is in line with this feeling of respect for the elders that the Mahabharata prohibits the use of Thou-Thee ~~for the elders~~ and addressing them by their name

tvankaram namadheyam ca jyesthanam parivarjayet [19]

The Upanisad enjoins :Treat the guest as a deity, atithidevo bhava. Any guest coming to the house has to be shown proper courtesy. He is to be received with pleasant looks, cheerful heart and sweet words. One should get up, advance towards him and offer him a seat; that is the established practice :

caksur dadyan mano dadyad vacam dadyac ca sunrtam
utthaya casanam dadyad esa dharmah sanatanah [20]

The houses of the good are in no want of grass (seat made of it, the mat), space (the place to sit), water (to wash feet and to drink) and sweet and pleasant words

trnani bhumir udakam vak caturthi ca sunrta
satam etani gehesu nocchidyante kadacana [21]

The honour for guests is so ingrained in Indian psyche that it is enjoined that even if an enemy were to visit somebody, due hospitality should be extended to him :arav apy ucitam karyam atithyam grham agate.[22]

The acara demands that due consideration be shown to womenfolk. For this the evidence is not just Manu's oft-quoted injunction :yatra naryas tu pujyante ramante tatra devatah,[23] "where women are shown respect, the gods revel there". The evidence is found also in the etiquette prescribed in the Mahabharata of giving them the right of the way. The same also holds good for the physically handicapped, the blind and the deaf and the carriers of load. The turn of the king, howsoever mighty he may be, comes after all the above with Brahmana, the intellectual stealing the palm over all others :

andhasya pantha badhirasya panthah
striyah pantha bharavahasya panthah
rajnah pantha Brahmanenasametya
sametya tu Brahmanasyaiva panthah[24.]

The right of the way also extends to cows, a pregnant woman, an elderly person and a weakling.[24a] The right of the way, spoken of here, is symbolic of the consideration the society has to give to certain sections of it which are

Anu. 104.25.

in quick succession.She insisted on accompanying Rāma to the forest

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incapable of fending for themselves to deserve to be called a civil society. That is acara.

It is a part of good conduct that one should not speak unasked nor should one answer anybody's question if put with a bad intent : naprstah kasyacid bruyan na canyayena prcchatah.[25] It is also imperative that one should be correct and forthright in one's speech in an assembly and not to keep mum or speak falsely which would mean courting sin :

sabham va na pravestavyam vaktavyam va samanjasam
abruvan vibruvan vapi naro bhavati kilbisi [26]

Since the toilets in the modern sense of the term did not exist in the ancient period, people would ease themselves out in the open as they do even now in the countryside in India. Proper hygene and environmental purity desired the practice of certain norms in the matter of urination and defecation. The urination has to be at a distance from a habitation and also not in the direction of the sun, the fire, the cows, a Brahmin, nor has it to be on a thoroughfare, nor in water. The Upanisad clearly says napsu mutrapurise kuryat, na nisthivet, na nagnah snayat,[27] one should not urinate and defecate in water, nor spit in it, nor should take bath naked.The water after the feet have been washed in it and the left overs of the food have to be disposed of at a distance from the living place :

durad avasathan mutram durat padavasecanam
ucchistotsarjanam caiva dure karyam hitaisina.[28]

There is clear disapproval for sleeping, studying and eating during the twilight :

sandhyayam na svaped rajan vidyam na ca samacaret
na bhunjita ca medhavi tathayur vindate mahat [29]

Bharata in the Ramayana while embarking on vows to clear himself of the insinuation of being a party to the design of sending Rama in exile makes a pointed reference to sleeping during the twilights. Says he : May I court that sin as would accrue to one who sleeps during the twilight.[30]

It is never good manners to ridicule the physically handicapped; the blind, the lame and the deaf as also the miserable : dinandhapangubadhira nopahasyah kadacana.[31] This norm also extends to those who are destitute of knowledge, are weighed down with age, are ugly and poor as also of low birth :

hinangan atiriktangan vidyahinan vayodhikan
rupadravyavihinans ca jatihinans ca naksipet [32].

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As a matter of fact, acara demands proper regard and consideration to the aged. In no case are they to be considered a burden on society. With experience behind them, they are an object of veneration. There are countless references in ancient texts where anyone deviating from established conduct is specifically charged in not having served the aged and the elderly. In no case are they to be addressed by name nor in the tenor of Thou-Thee : tvankaram namadheyam ca jyesthanam parivarjayet.[33]

The acara concerns itself with every department of human life, not leaving anything untouched. It goes to the extent of laying down does and donts with regard to such small things as chewing nails and clipping hair. It prohibits drinking water through joined palms, jalam nanjalina pibet,[34] scratching the head with both hands at the same time, na samhatabhyam panibhyam kanduyet jatu vai sirah,[35] sitting with legs and feet wide open, na ksiptapadajanghas ca prajnas tisthet kadacana,[36] putting one foot over the other, padam padena nakramet, spread the feet in the direction of the elders and the deities, gurudevan prati tatha na ca padau prasarayet.[37] There are norms for everything : In which direction is one to sleep, what one has to do after getting up in the morning, how one has to pass urine and defecate and in ~~one~~ which direction and at which part of the day, how one has to take bath and where, how one has to eat and in which direction and which food and so on.

The Smrtis like the Manusmrti and the Puranas like the Vamana,[38] the Padma,[39] the Visnu[40] and the Markandeya[41] have full sections in them on acara. A brief synopsis of the same from one of them, the Vamana is presented here to form an idea of the ancient Indian perception of acara or sadacara :

Getting up in the morning a person should recite the Suprabhata sukta. After that he should go out to ease himself. In no case should he do so on the path where there are (idols) of deities or cows or Brahmanas or on the highway or on a square or in a cow-pen. He should be facing the north if he were to pass urine or ease himself during the daytime or in the twilights and the south during the nights. He is not to pass urine on a road or on ashes or in a cow-pen or in a ploughed land or in water or on altar of bricks or a mountain or on the ruins of a temple or an anthill or in holes inhabited by living creatures; nor has he to pass it standing or walking, nor on reaching the bank of a river. He is not to take bath naked and eat with one garment only. He is not to associate himself with the

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wicked. He is to avoid food during twilights and sex during the daytime. He should not move about aimlessly, give charity and kill animals for no reason. He should keep away from the wealth and wives of others nor should he steal a glance at somebody else's wife if she is naked, nor should he exchange words with thieves. He should avoid the sight of a woman in menses, nor should he have contact with her, nor talk to her. He should not sleep naked nor should he look at his wife while she eats, sneezes or yawns or sits at ease, nor when she applies collerium to the eyes, has anointed or uncovered herself . He should not throw urine or faeces into water nor saliva (Compare the Upanisadic injunction : nambhasi mutrapurise kuryat, na nisthivet, na nagnah snayat), nor clothes defiled by impure substances, nor any other impure thing, nor blood, nor poisonous things. He should not look at the sun when it rises and sets, is eclipsed or is reflected in water or is in the middle of the sky. Were he to touch anything impure, he should have bath. So should he have it if he were to mix with people who had carried a dead body. He should not interrupt a cow who is suckling her calf, nor tell anybody of it. He should not eat anything from which oil has been extracted. He should not be a glutton. He should not eat very early in the morning, nor very late in the evening. He should not drink water out of his joined palms, nor eat food placed in lap or show (idle) curiosity. He should never wash his feet in a vessel of white brass. He should not eat out of a broken dish or out of which the appearance of which is defiled. He should not use shoes, garments, string, ornaments, garland and water vessel if used by others. He should not clip nails or hair.

The list goes on and on. A civil man is expected to talk gently, help others, observe family traditions, show respect to elders and so conduct himself as not to court frowns of others. He is to invoke deities for their blessings. This is acara, the law sanctified by tradition and recorded in the Sruti and the Smrti which people, the decent ones, would not transgress : srutismrtyuditam dharmam na loko vyativartate, and which occupies the center stage in Indian life.

[illegible] coronation and his banishment to the forest took place in quick succession. She insisted on accompanying Rāma to the forest

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FOOTNOTES

1.Manusmrti, 1.108.

2. Mahabharata,

3. 2.24.98.

4. 3.250.4.

5. ibid. 271. 1.4.

6. ibid.

7. Manusmrti,

8. 1. 107.

9. 1. 108.

10. ibid.

11. Udyogaparva, 35. 42.

12. IV.155.

13. 1.108.

14. II.1,

15. ibid.

16. Nirukta, I.4.12.

17. Taittiriyopanisad, Siksavalli.

18. Anusasanaparva, 104.64.

19. Santiparva, 193.25.

20. Vanaparva, 2.54.6

21. ibid. 2.56.

22. Santiparva, 186.5.

23. Sukraniti, III.15.

24. Manusmrti, IV.141.

25. ibid., III.56.

26. Vanaparva, 133.1.

27. Anusasanaparva, 104.25.

28. Manusmrti, VIII.13.

29.

30. Santiparva, 193.24,Anusasanaparva, 104.75.

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31. Santiparva, 287.35.

32. Anusasanaparva, 104.82.

33. ibid., 104.19.

34. Markandeya-purana, 34.113.

36.,ibid. 34.44

37. ibid. 34.45..

38. 34.112.

39 34.1

40. Chapter IV.

41. Svargakhanda, Chapters 29-31.

42. 3.11.

43. Chapter 34..

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INDIAN CULTURE IN THE LIGHT OF SANSKRIT LANGUAGE.

- Satya Vrat Shastri
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Orissa.

For the study of India's ancient culture, we have at our disposal a vast literature consisting of the Epics, the Puranas, the Arthasastra and other allied treatises. The memoirs of Buddhist pilgrims, the memoranda of foreign visitors, the Inscriptions, the coins, and the works of the court-poets are an additional sources. All this is useful evidence, but never beyond question. Recorded history cannot claim to represent objective reality. The subjective element may vitiate the whole thing. There are not a few facts in history which are differently described by contemporary authorities and by actual observers. In the fight between Mahmud Khilji of Malwa and Rana Kumbha Karna of Mewar, each claimed a victory for himself. Mahmud raised a pillar of victory at Mandu near Dhar and the Rana commemorated it by a pillar at Chittor. Badauni describes the out come of the battle at Haldighat as a victory for Akbar, but the writings on the walls of the temples of Udaipur speak of a victory for Pratap. Similarly the result of a battle at Mudki (Ferozepore) between the English and the Sikhs is differently told. The truth, therefore, lies obscured and buried under a thick crust of prejudiee. The impressions of foreign visitors also be biased. A visitor may not have duly appreciated what he saw, may have partly or wholly misunderstood the life and thought of the people or wilfully misrepresented it. He may have an innate aversion for certain things and may have, therefore, overlooked them. Or, he may have a strong liking for certain other things and may have, therefore, overdone the picture. Even an intelligent, vigilant and dispassionate observer may give us a version of things and happenings which may not be perfectly true. But facts gleaned from linguistics are unchallengable. They stand out with an unobsurable perspicuity. The process of gleaning them is highly interesting. We, therefore, attempt to present a view of the Aryan Culture as the study of the Sanskrit language affords us.

It is well known that the ancient Aryans dubbed non-Indian men of other races, as impure. They gave them the name 'mlechha'. Let us see if this was a mere conceit or well-grounded, legitimate pride. Unless we assume that the Aryans of yore lived close water making full and free use of it like acquatic birds, we cannot satisfactorily explain words like snataka. In good old days, a young boy was entrusted to the care of a 'guru' with whom he lived a life of self-restraint for a number of years. During this period he developed his mind and body under the direction of his teacher,

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applying himself without distraction, to the various lores, sacred and secular. He always sought opportunities of service to the'guru' to pay off, at least partly, the deep debt of gratitude he owed to him for the knowledge imparted so disinterestedly, ungrudgingly and devotedly. On the termination of his career as a student, he was given a sacred bath accompanied with mantras and then permitted to go back home. He was then designated vidya-snataka, vrata-snataka or vidya-vrata-snataka, accordings as he had completed his course of studies, or his vow of celibacy or both. This designation attached to him all his life, before and after he had settled as a house-holder. This one act of bathing at a particular time and with a particular ceremony gave him a name for life, and his multifarious activities during his long stay at the Gurukula could not. What an association with water

when they installed a prince on the royal throne, the ancient Aryans made perform sacred ablutions with the water of the sacred rivers, poured out of golden vases, to the accompaniment of chanting of Vedic mantras. To this process they gave the name abhiseka which literally means 'a bath'. The English have'coronation' for the king-making ceremony. Literally the word means 'putting a c crown on'. The ancients too put a king-designate on the throne, adorned his head with a crown and invested him, like wise, with powers to administer the state. Then why this disparity in usage ? It must have something to do wi h their mode of living. May we not say that it signifies that water predominated over other things so much so that it gave name and form to their ceremonies ? Physical purity must have been an outstanding feature of the life of an Aryan.

In Sanskrit we have nisnata and nadisna, words for proficient, skilled, etc. Now these are derived form sna, to bathe, with the initial consonant cerebralized in the given sense. The underlying meaning is, doubtless,'thoroughly bathed' which is conveyed by nisnata and nodisna. The expression nisnata, therefore means 'proficient in the Sastra'. Now there is nothing to correspond to it in English. It would do violence to the English idiom to say 'bathed' or ' thoroughly bathed' in knowledge or literature. We do here of drinking and drinking deep at the fountain-head of knowledge. This may have a bearing on the prevalence of drinking amongst the English. Even to this day, they are a people more in love with drinking than with bathing. The expressions such as paraga(lit. one who has crossed over to the other side) and parina are evidence of the fact that the Aryans lived by the side of water. Here the sastra, examination and query are all streams metaphorically Words such as anukula, pratipa which mean 'agreeable to', 'opposed to mean literally no more than 'along the bank', 'opposite to the bank

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of water'. The people deriving their idioms and metaphors from water were surely fond of it and, therefore, rightly proud of their physical purity.

The Sanskrit word for a teacher is upadhyaya. The word has been derived as ' upetyadhiyate' smat' 'by approaching whom knowledge is acquired'. This, therefore, is quite significant inasmuchas it shows that it were the students who approached teachers for study and there was nothing analogous to the present day tuition system where teachers go about knocking at the doors of their wards to teach them in return for a mere pittance. There was again no question of the students disobeying their teachers or disrespecting them. Many ancient texts proclaim that the relations between the teachers and the taught were the most cordial. Well, the same thing the bi-syllabic word chatra has to say. The word chatra has been explained as chadayati dosan guroh, 'one who covers the faults of the teacher'. The conception of a student in ancient times was that of an umbrella over the head of the teacher protecting him from the onslaughts of detractors. When such was the conception of a student, where could arise then the necessity of students taking yp positions against their teachers ?

We now proceed to show the moral aspect of the Aryans' life. Morally, too, they were equally advanced. The name avadya which they gave to sin is significant. It literally means ' unspeakable'. The Aryana not only abhorred the commission of sin but also a reference to it. They did not afford to contaminate their tongue by s/ealomg pf som. They believed, as the ancient writings tell us, that even a talk of sin was enough to condemn a man to hell. History tells us that theft was not known in ancient India. This is exactly what a single word taskara has to say. Taskara is a Sanskrit word for 'thief'. It connotes one who does 'that',viz. something which must not be named, it being so reprehesible. Expressions such as saptapadina, 'friendship formed by speaking seven words or walking seven steps together' point to their genuine sincerity and amiability Surely it redounds to the credit of the Aryans of old that they could make friednds so soon, while we moderns, with our much vaunted culture and civilisation, do not, in spite of repeated contracts. Miserliness is condemned with one voice both by the revealed literature and the written law-books. Even to day the sight of a miser in the morning is considered inauspicious by the Hindus. Now the very word krpana (miser) reveals all this. Literally it means 'pitable'. That this is its primary sense is amply shown by usage. The Manusmrti (IV.185)reads Krpana in this sense in the passage 'duhita krpanam param'. The Gita also has it in the same sense krpanah phalahetavah'. Another equivalent of krpana is kadarya which, when broken up, means a ' contemptible owner', 'kutsito ryah'. That a miser was given this name is enough condemnation. He was cried

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down as an unhappy man who, though rich enough, could not spend to make his life comfortable.

Other synonyms of krpana are nakham-paca and mitampaca which when broken up, mean cooking limited or nail-much of food. These words have their origin in the quantity of food cooked in the miser's household for his own consumption. This is well against the social ethics of the ancient Indians. Food is not only meant for oneself; it is to be shared with many, the guests, the Brahmanas, the servant the birds or the insects. If a person eats his food alone, he eats sin alone. (Kevalagho bhavati kevaladi) . Arati, a word for enemy is also a pointer in the same direction. Arati signifies a person who gives nothing in charity. Rati is a gift. A person, who did not contribute a part of his incomings to improve the society as a whole, was looked upon as an enemy. What condemnation of miserlines could be more contempturous and caustic

In Islam usury is strictly prohibited. Ancient Indians, too, looked down upon it. The word for interest in Sanskrit is kusida which is itself more eloquent than any indictment of it. It means kutsitam sidanty atra where people come to occupy a contemptible state. It is this that leads to the debasement of the people The word kausidya formed from kusida means indolence, laziness. This is typical of the profession of usury where the money-lender has nothing else to do than to earn his living by exploiting the n needy. He being a parasite makes no effort for earning his livelihood. He passes his time in a leisurely way. So the word kausidys meaning originally the profession of usury has come to mean. ironically enough, laziness or indolence.

The ancient Aryans believed in bird-omens, auspicious or inauspicious marks, etc., as other ancient peoples did. The word for omen is sakuna which is also a word for a bird. It, therefore, needs not much of imagination to see that they believed in the cries and movements of birds as communications of the future. As for the belief in marks, words like jayaghna (In jayaghnas tilakalakah) formed by Pan III. 2.52.53 may be instanced. That the believed in the power of spells to win one's heart, is indicated by the phrase hrdyo mantrah where hrdya is derived by the rule bandhane carsau(Pan.IV.4.96).

We may here deal with a few other aspects of Aryan culture. The ancient Aryans had a very simple dress, consisting of two clothes, the upper, uttariya and the lower upasamvyana garments. The word for dress is always used in the dual even for a royal personage. Cp. 'Manorame na vyavasista vastre' said of king Dasaratha (Bhatti III.26). At the marriage ceremony, the bridegroom was presented with an udgamaniya which was nothing but a pair of washed clothes. Now the fact that the Aryans did not use much of cloth or were not heavily clad, as the modern are, is revealed by the word kuvinda, a weaver. Formed by the Vartika 'gavadisu vindeh samjnayam' the word means one who gets a scanty living. Now, if the Aryans used a plenty of clothings, the weaver could not be called kuvinda with any justification. It

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would be also interesting to know if the ancients had the shaving saloons as in the west. We say no. janangama is one of the words for a barber. It means one who approaches people (to do a shave). If the people approached the barber for the purpose as they do now the word would lose all propriety. The sastras interdict shaving by night. This is what divakirti, another name for barber, says. A barber was so called for the was a subject of talk by day only and never by night. The plain meaning is that he was not thought of at night, for his services were not required at the time.

That the ancient Indians were people of esthetic taste, can be known from the well-known word pravina which playing on t the lyre'. The word developed a secondary meaning of clever, or expert later. An expert in lyre is the real expert, so the ancients thought.

Let us consider what constituted the staple food of the Aryans. At present wheat is the normal food of the Indians of the North and rice of those of the South. In ages gone by rice was the staple food of the Indians even of the North. This is evidenced by the fact that lexicographers read anna and andhas amongst the words for food. Bhakta and andhas are not synonymous at all with anna (food). Then why are they listed along with anna, bhojya, etc.? The conclusion is irresistibly forced on us that rice was the principal article of food of the Aryans If it were otherwise, bhakta and andhas, the particular forms of food, would not be read along with words for food in gemeral. Panini's term bahuvrihi for the attributive compound is also illuminating. It means 'one in possession of plenty of rice'. It is remarkable since Panini belonged to the North-West, being a native of Salatura. Rice must be the food even of the Northerners in the days of Panini.

Besides rice, the other food with which the Aryans were most familiar was the sesamum seeds, the tilas. The forehead mark is called tilakah; 'tila-pratikrtih tilakah'. This is the meaning of tilaka. It is on account of its similarity with tila that it is so called. A mole is also called tila. This, too, is on the analogy of tila, the sesamum seed. It is human psychology that whenever we come upon a thing similar to those already known, we name it after the thing with which we are most familiar. This is further evidenced by the word taila which means 'oil'. Primarily it means oil extracted out of the tilas. Secondarily it comes to signify oil in general. We can say sarsapatailam, inguditailam. The word tila in the words noted above is certainly not without significance.

Let us now see what attitude the Aryans had towards worldly possessions it is generally held that they very early turned their back uponnthe world and its possessions, being deeply impressed with their transitoriness. This is far from the truth. Linguistic evidence refutes such a view. The sanskrit word dhanya is eloquent. It is a word for 'Blessed',. It is derived from dhana with the suffix ya in the sense of one who grows rich'. (Vide Panini, Dhanaganam labdha-IV.4.84) later it developed a secondary sense, 'blessed', and was exten-

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development must be traced back to the time when the Aryans looked upon a rich man as a happy man. If it were not so the application of the word to happy or blessed persons would be void of sense.

The same information is yielded by words sresthin and sadhu. Sresthin means srestham asyasti. Here we have the matvarthiya ini suffix in the sense of praise or acclamation prasamsa. 'One who is blessed with the best 'is then the meaning of sresthin. Now, what is the best ? Why is it not named Well, it is so well known. It is money. Similarly, sadhu means originally good, righteous. It later develops a secondary meaning. In Hindi it is still in vogue in the form of sahu. The word, sadhu is a pointer to the times when moneyed people were regarded good, good for economic activity so essential for the healthy living of society. But here it must be understood that whereas merchants and the traders were the good people, the sadhus, the persons hoarding wealth for the sake of it were heavily at a discount The Indians in ancient times had very early foreseen the dangers of concentration of wealth in a few hands. When any hoards of coins come to be deposited in the safe-vaults of a handful of capitalists, there arises a danger to society. The leaders of society look at this development with suspicionand alarm. In Sanskrit the god of wealth is given the name of kubera which when dissolved means kutsitam beram asya. The word bera means 'body'. One whose body is contemptible is Kubera. In the Hindu pantheon the Lord of wealth is regarded as a leper. Again, one of the names of Kubera is Naravahana which means one who has a man as his conveyance. A man riding a man Well, this is what a capitalist does. He can amass huge wealth only by depriving others of their rightful share. A man himself, he crushes other men. The Mahabharata (I.140.77)says:-

nacchitva paramarmani, nakrtva karma darunam
nahatva matsyaghativa prapnoti mahatim sriyam

"Not without striking at others' vitals, not without doing terrible deeds, not without killing like a fisherman can one obtain huge wealth." The same idea is conveyed by the single word naravahana.

Now a word about metaphysics. The sankhya philosophers postulate that the soul is unreleated(asango vaipurusah). The same view is accepted in the Song Celestial. This, however, can be known without a study of the Sankhya sutras or the Gita. The word duhkha alone is informative enough. This tiny little word is a compound made up of 'duh', 'bad', 'defective', and 'kha', the sense-organ. It therefore literally means a state in which the se sense are undermined, overwhelmed or defective. This is exactly how suffering reacts on the senses. This in plain English means that the ancient Aryans who spoke Sanskrit believed in the Sankhya doctrine that all suffering (duhkha) was confined to the senses, leaving the sould quite unaffected.

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Throughout our literature, we are called upon to divert our minds from the objects of the senses, the visayas. The objects hold men in their grip and it is emphasised times without number that we should strive hard to keep off them, which is undoubtedly the most difficult task. That the attraction of the objects of the senses is irresistible can be known not only from the scriptures but also from the word visaya itself. Visaya is a compound of vi and saya from the sin 'to bind'. Visesena sinvanti iti visayah. Visayas are so called because they bind one tightly. The ancient Indians could not have given a better word to the objects of the senses.

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A voluminous work, the Rāmāyaṇa has a large number of characters, men and women. On the basis of their species they can be divided into three categories : Human beings, Simians (Vānaras) and Demons (Rākṣasas or Asuras). They can be further sub-divided into two, major and minor, on the basis of the length of the narrative they cover. Of the women characters in the Rāmāyaṇa the major one is Sītā who occupies a large part of the narrative and is central to quite a few of its events.

The Rāmāyaṇa is termed a Mahākāvya, the Great Poem. It answers very well the requirements of such a text as mentioned in the works on Poetics. Its author Vālmīki is called Mahākavi. Ānandavardhana, one of the most prominent of the rhetoricians of India, mentions him along with Vyāsa and Kālidāsa as two or three or five or six Mahākavis : asmin paramparāvāhini saṁsāre Vālmīkivyāsakālidāsaprabhṛtayo dvitrāḥ pañcaṣā eva vā mahākavayaḥ. As per the requirements of a Mahākāvya it has to have a hero and a heroine. Sītā in the Rāmāyaṇa fulfils this role (of the heroine) most eminently.

Of the other prominent human women characters, major or minor, who have some role in the Rāmāyaṇa are Manthara, Kaikeyī, Kausalyā and Sumitrā. Of the simians it is Tārā, the wife of Valin and (of the demons) Śūrpaṇakhā and Mandodarī, the sister and wife respectively of Rāvaṇa.

We take up all of these one by one.

SITA

Sītā, as said above, is the central figure in the Rāmāyaṇa narrative. Not born of a human mother, ayonijā, she is discovered by king Janaka while tilling a field , is carried from there to the palace and is brought up there. Janaka puts the proof of prowess as the fee for winning her hand, vīryasulkā, as he calls it. The proof lies in lifting and putting the string on the bow come down to Janaka from Devarāta, one of his ancestors with whom it was left as a deposit by Lord Śiva after He had disrupted Dakṣa's sacrifice for the insult of not having been invited to it and no share for Him kept therein. Many kings and princes had tried their hand at the bow but none was able to lift it. It was only Rāma ~~who had~~ gone to Mithilā along with Viśvāmitra and his younger brother Lakṣmaṇa who could do so. In the process of lifting up, the bow broke into two. Sītā was, as per the condition, ~~was~~ duly married to Rāma. She had spent twelve years in the palace in Ayodhyā when the twin developments of the announcement of Rāma's coronation and his banishment to the forest took place in quick succession. She insisted on accompanying Rāma to the forest much against his protestations. She had a fairly nice time there

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reasonable lady, certain events do reveal the seamy side of her life as well. She cannot resist the temptation of the golden deer and insists on her husband to bring it for her alive or dead. If it were to be caught alive, it would simply be wonderful. At the end of the period of exile when they would be back on the throne, it would be an object of decoration to the harem : antaḥpure vibhūṣārtho mṛga eṣa bhaviṣyati, being looked at askance by Bharata and the Queen Mothers. If it were to be caught dead, well, its skin would provide her with a shiny golden mattress. Rāma also takes fancy to the deer and with the prodding of Sītā goes out to catch it. The deer who is actually the demon Mārīca disguised under a well-laid plan of Rāvaṇa eludes Rāma's grasp and draws him deep into the forest. Realizing that it must be a trick of a demon Rāma shoots it down. Before breathing his last the demon comes back to his original form and thinks of a plan to draw Lakṣmaṇa away who had been specifically asked by Rāma before leaving to keep guard on Sītā from her. In persuance of this plan he cries in a voice similar to that of Rāma : O Sītā, O Lakṣmaṇa. Mistaking the voice to be actually that of Rāma, Sītā gets nervous and asks Lakṣmaṇa to hurry up to go to Rāma and help him. Lakṣmaṇa dismisses it as a trick of the demons and is disinclined to leave Sītā alone in violation of the specific instructions of his brother. As for any calamity befalling him, he is sure that it just is impossible and even if it were to be so, he is in a position to meet it squarely.Noticing Lakṣmaṇa's reluctance, Sītā doubts his integrity and charges him with having followed Rāma to the forest with the ulterior motive of having her for himself at an opportune moment or he has been instigated by Bharata to do that. She curtly tells Lakṣmaṇa that she would not allow him to succeed in his nefarious design. She would consume poison or jump into the /river Godāvarī/ but would not allow herself to fall into his hands. She belongs to Rāma and Rāma alone and would just not touch any other person. This unexpected accusation pierced Lakṣmaṇa's heart like /a/ heated arrow : vākyaṃ taptanārācasannibham . He curses her, dhik tvām, and says that she is out to bring ruin to herself with her wicked nature (because of her being a woman) strītvād duṣṭasvabhavena. In not leaving her alone he was only following the words of his brother, guruvākye vyavasthitam. The way the bad omens were appearing he was doubtful whether he will be able to see her again.

/left/ With Lakṣmaṇa gone and Sītā alone, Rāvaṇa appears in the guise of a Brahmin ascetic. Sītā offers him all courtesies and engages herself in talk with him lest he were to feel bad. She has high regard for the holy people. When the holy person turns out to be Rāvaṇa and tries to abduct her she faces him with

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Rāma and Lakṣmaṇa were to pass that way, they would be able to know the direction to which she had been carried away. She maintains her presence of mind even in the midst of the worst crisis of her life.

She is a picture of fortitude in Laṅkā. Spurning the overtures of Rāvaṇa time and again, she stoically bears the rigours of her captivity.

Life seems to come back to her when she hears the news of her husband from Hanumān. She refuses to climb ~~his~~ to him/ to go to Rāma. Contact with a person other than the husband, parapuruṣasamparka, she has to avoid. With Rāvaṇa it was different. She was helpless at the time : anāthā vivaśā satī. On her own she would never do it.

When asked by Rāma to prove her purity she undergoes the fire ordeal without even a murmur.

She is a bundle of misery when she is/ forsaken by Rāma at the calumny, as reported to him by a spy, spreading in the kingdom. Dropped in the vicinity of his hermitage, she is provided accomodation and succour by the sage Valmiki. It is in his Āśrama that she gives birth to the twins, Lava and Kuśa. It is from the Rāmāyaṇa composed by Vālmīki and sung by the twins ~~xxxxxx~~ at the horse sacrifice of Rāma that the latter (Rama) comes to know that Sītā is alive. When Vālmīki asks him to accept her, Rāma says that he would do so provided she gives ~~a~~ proof of/ her purity in public. Sītā is then brought from the hermitage to Ayodhyā and the entire population watching her says : Since I ~~xxxx xxx~~ think ~~xxxx~~ of no/ ~~xxx~~ one other than Rāma even in mind, the earth, the divine one , may please cave in for me : tathā me mādhavī devī vivaram dātum arhati. Her words over, the earth parts. ~~xxxxxxxxx~~ A throne arises out of it, ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ The Mother Earth holds Sītā by the arms, puts her on the throne and disappears into the cavity. That is the story of Sītā who had sprung from the earth and who had ultimately got absorbed into it.

MANTHARĀ

Of the women characters there are two in the Rāmāyaṇa who though minor in the sense that they appear only for a brief while and do not cover a large part of the narrative, who play the most crucial and the pivotal of the roles in the unfoldment of the story as it has been described in the work. Without them the Rāmāyaṇa would not have been what ~~as~~ it is ~~known~~ now. They are Manthara or Kubja of Valmiki ~~and~~ Kucchi of the Thai Ramakien and Śūrpaṇakhā of Vālmīki or Samanakkhā of Thai Ramakien. We first take up Manthara. As the story goes in the Vālmīki Rāmāyaṇa, Manthara ~~happens to~~ go to the top of the palace in Ayodhyā by chan yadṛcchayā, and notices from there the festive atmosphere of the city. She is not able to make out as to what it could be due to. She calls out to the foster mother, the Dhātrī who also happens to be/ there and learns from her that it is due to the coronation of Rāma the next day. This upsets her and she rushes to Kaikeyī to inform her of it. She wakes up Kaikeyī who was

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who according to her had been deceiving Kaikeyī with protestations of love while being good to Kausalyā in his heart of hearts. Kaikeyī's falling on bad days, says she, would mean her own self's falling on bad days. That is why her lament at Rāma's coronation. Kaikeyī jumps up from bed on hearing of Rāma's coronation and in sheer joy offers a choice ornament to Mantharā for bringing her such a good news. She has no mind to listen to Manthara's fulminations. So overjoyed she is that she just does not pay any heed to Mantharā's drawing of a very bad picture of her bleak future when with Rāma on the throne she would have to attend on Kausalyā, her arch rival, whom she has eclipsed in all respects, having appropriated to herself all the love and consideration of her husband. Kaikeyī goes on with the narration of myriad qualities of Rāma who is as dear to her as is Bharata and who serves her more than he does his mother. Mantharā is adamant. She persists with her arguments against Rāma's coronation. Her refrain is that once king, Rāma would certainly illtreat Bharata. He may even engineer his murder or exile, thus putting her to eternal misery. This cuts Kaikeyī to the quick. She seems to appreciate the force of Mantharā's argument and enquires of her as to what could be done under the circumstances. Mantharā tells Kaikeyī that she should ask for Bharata's coronation and exile for Rāma to the forest for fourteen years, fourteen years because that would be just the enough time for Bharata to stabilize his rule and win the affection and the loyalty of his subjects which may not necessarily be available to Rāma even if he were to come back after the period of exile to claim the throne, by the stratagem of asking for the two boons that Daśaratha had offered her as a reward for saving his life in the battle with the demons as an ally of Indra. Kaikeyī accepts the advice and proceeds to act accordingly. That is all about Mantharā in the Rāmāyaṇa. Kaikeyī then takes over from her and what transpires after that is a familiar story.

KAIKEYĪ

The interaction of Kaikeyī, as described above, brings out something of her character. The way she contradicts Manthara initially for her forebodings and welcomes in all cheerfulness the news of the coronation of Rāma shows that there is nothing basically wrong with her. A brave lady who had accompanied her husband to the battlefield and rescued him by driving the chariot out of it when he had received numerous cuts and had lost consciousness, she was not devoid of the tender side of life as can be guaged by her love and affection for the son of her arch rival. There must have been something unusual about her to draw Rāma to her more than to his mother Kausalyā, a fact which Kaikeyī herself acknowledges and refers to to remove Mantharā's doubts. Further, Rāma's reprimanding Laksmana when he reviles Kaikeyī for her evil conduct

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tionship subsisting between the two, the stepson and the stepmother, which would simply ~~would~~ not be possible with one of the two, with the stepmother particularly, being congenitally wicked, ~~with nursing ulterior motives.~~ Kaikeyī resisted Mantharā's overtures initially but when the poison got soaked into her brain there was no going back for her. Along with bravery obstinacy must have been one of the prominent traits ~~of her character~~. Once an idea were to take root in her she was prepared to persue it relentlessly, ruthlessly, to its logical end. That is why all the persuasion, all the entreaties and all the coaxing and the cajolling of Daśaratha could not change her mind, nor could all his choice invectives deflect her from her resolve. Through sheer obstinacy and misdirected resoluteness she invited for herself the odium and the opprobrium of not only the then members of the royal household, not only of the people of Ayodhyā of her time but of the people of India for all time. No Indian ~~Hindu~~ would like to name his daughter Kaikeyī while Kausalyā and Sumitrā, the names of the other co-wives of Daśaratha, are common enough in Indian households. By engineering the banishment of Rāma, the paragon of all virtues, the cynosure of all eyes, and by breaking the time-honoured practice of the eldest son inheriting the throne, she made her own son Bharata ~~very~~ vulnerable not only in the eyes of others but in his own eyes as well, ~~who~~ When coming to know of what she had done he refused to see her face. With her obstinacy she lost to herself her husband who died out of shock and her son who disowned her.

KAUSALYĀ

Daśaratha, as said above, had two other wives Kausalyā, the mother of Rāma and Sumitrā, the mother of Lakṣmaṇa and Śatrughna apart from his most loved one Kaikeyī, the mother of Bharata who has been referred to above at length. With Daśaratha particularly attached to Kaikeyī, Kausalyā, though the Chief Queen, had been maintaining an austere existence. Her finest moment came with the news ~~to her~~ of the coronation of her son Rāma. All the neglect and the indifference that she had been undergoing ~~all~~ the years past she forgot. Little could she realize that the tremendous relief and the boundless joy were to slip away from her only in a short while. She was completely shattered on coming to know of Rāma's banishment ~~to the forest~~ at the behest of her arch rival Kaikeyī. She wailed and cried, lamented and cursed her ~~lot~~ self. When Bharata came to see her , all her self-control practised in the years past went to the winds. For once she was her fierce self. Her agony burst forth in the form of some of the most incisive of the taunts to him. When Bharata in protestation of his innocence invited for himself some of the harshest of the curses in the form of the Śapathas, swearings, she breaks down and ~~in her motherly self once again takes him in her lap weeps and weeps bitterly.~~ back to her motherly self took him in her lap and wept and wept bitterly.

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the Rāmāyaṇa only twice, once to console the distraught Kausalyā and the other time when her son Lakṣmaṇa comes to her to take leave of her to accompany Rāma to the forest. Her parting advice to her son, untinged by even an iota of sorrow or sadness is a model of such advice in similar circumstances. The advice is contained in a verse which is one of the three most popular of the verses of the Rāmāyaṇa :

Rāmaṁ Daśarathaṁ viddhi māṁ viddhi Janakātmajām |

Ayodhyām aṭavīṁ viddhi gaccha tāta yathāsukham ||

"Look upon Rāma as Daśaratha, Jānakī as myself, the forest as Ayodhyā. O dear one, go happily".

The verse brings out Sumitrā as a symbol of fortitude, the very picture of equanimity.

TĀRĀ

Now something about the simian woman character Tārā. On being assured of help by Rāma, Sugrīva goes at his bidding to Vālin and raises a loy of noise outside of his palace which the former (Vālin) takes as a challenge to him for a duel. He is with Tārā at the time. On hearing of Sugrīva's noise he jumps up from the bed to give him a duel. Tārā prevents him from going out in a whiff. She suspects Sugrīva having got additional strength to enable him to be bold enough to roar outside Vālin's palace having met with total defeat at his hands earlier. Otherwise he would not behave the way he is doing. ~~The expression~~ She has heard of Rāma ~~from Angada~~ and Lakṣmaṇa from Aṅgada. Sugrīva must have tested their prowess to make friends with: nāpariksitavīryeṇa Sugrīvaḥ sakhyam eṣyati. In that situation it would be unwise for Vālin to pick up a fight with Sugrīva. It would be better instead to win him over by making him Heir Apparent. A relative is a relative after all. She advises Vālin to shed off anger and listen to her healthy advice if he thinks that she loves him and has his good at heart. Vālin does not listen to her and meets his end at the hands of Rama much to her grief ~~of Tara~~.

The other time Tārā appears in the Rāmāyaṇa when Lakṣmaṇa at the end of the rainy season (when steps need to be initiated to locate and recover Sītā) approaches ~~Sugriva~~ in anger Sugrīva absorbed in revelries and enjoyments to remind him of his promise of help and to tell him of dire consequences should he fail to keep it. Not bold enough to face angry Lakṣmaṇa himself, Sugrīva sends Tārā to him who very adroitly succeeds in pacifying him.

~~Surpanakha~~
ŚŪRPAṆAKHĀ

As said earlier, there are two characters in the Rāmāyaṇa who, though minor, play the most crucial and the pivotal role. One of them, Mantharā, has been spoken of earlier. The other one is Śūrpaṇakhā. Had

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she not chanced to see Rāma and Lakṣmaṇa and made advances towards them and not getting the response attempted to kill Sītā taking her to be the cause of their indifference towards her, the Rāmāyaṇa story would have been very different from what it is/~~at present~~. The chain of events that follow the above ~~event~~ would just not be there. Śūrpaṇakhā came to Rāma and Sītā as a sort of a visitation. The couple that had lost the kingdom lost also the mental peace thereafter.

/now/

MANDODARĪ

Lastly among the minor women characters in the Rāmāyaṇa is Mandodarī whose sane advice of returning Sītā to Rāma, her husband Rāvaṇa does not listen.

CONCLUSION

This is all about the women characters in the Rāmāyaṇa, one of the most fascinating of the epics of the world, one of its greatest of the great treasures, it has fully justified the prophecy about it :

yāvat sthāsyanti girayaḥ saritaś ca mahītale |
tāvad Rāmāyaṇakathā lokeṣu pracariṣyati ||

"So long as the mountains and the rivers last on the surface of the earth, will continue to circulate the Rāmāyaṇa story in the worlds".

.....

and to speak to you on the subject of the Role of Women Characters in the Rāmāyaṇa.

केलेमनाई मीरियड

Askance, ~~Calm~~ Calumny, succour, myriad, ally

सहानुभूति

go guaged. reviles. synosure. austere.

Prowess.

Before I conclude, I would like to share with you certain doubts

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By

Prof. Dr. (Mrs.) V. ...

Two other most popular stanzas in the Rāmāyaṇa :

One of these describes Vālmīki pronouncing a curse under the stress of emotion on a hunter who had shot down a male Kraunca bird when it was engaged in making love to a female of its species :

मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः ।
यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम् ॥

The other one is uttered by Lakṣmaṇa . When Rāma asks him as to whether he recognizes the ornaments of Sītā which she had bestrewn on the way, Lakṣmaṇa says :

नाहं जानामि केयूरे नाहं जानामि कुण्डले ।
नूपुरे त्वभिजानामि नित्यं पादाभिवन्दनात् ॥

"I have no idea of the bracelet nor can I identify the earrings. I only can recognize the anklets because of the regular bowing at the feet (at Sita's feet)."

.....

Your Excellency Mr. Ram, ~~Madam Ram~~ ~~[illegible]~~ Ladies and Gentlemen,

I am extremely happy to be with you this afternoon and to speak to you on the subject of the Role of Women Characters in the Rāmāyaṇa.

कैलेमनाई मीरियड ऑलाई

Askance, ~~Calm~~ Calumny, succour, myriad, ally

go guaged. reviles, सइनोशर synosure. austere,

Prowess.

Before I conclude, I would like to share ~~with you~~ certain ideas.

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Two more pronouncements on Ramayana:

One eminent scholar of Vedic philosophy & comparative religion, a Russian who had close links with India, has said that Ramayana is the only epic which shows how a husband and wife should behave with each other. The verse is uttered by Lakshmana, when Rama asks Lakshmana whether he recognizes Sita's ornaments which she had dropped on the way, Lakshmana says:

नाहं जानामि केयूरे नाहं जानामि कुण्डले।
नूपुरे त्वभिजानामि नित्यं पादाभिवन्दनात्॥

I have no idea what keyurs and kundals, nor can I identify earrings. I only can recognize anklets because of my regular habit of touching (Sita's) feet.

The Mahavyahritis are: भूः भुवः स्वः
Life, inner, mystic inner.

Askance, ~~Calm~~ Calumny, succour, myriad, allegorically, go guaged, reviles, synosure, austere, prowess.

Before I conclude, I would like to share with you certain ideas

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Prof. Dr. (Mrs.) Usha Satyavrat
Visiting Associate Professor of Sanskrit,
Silpakorn University, Bangkok

A voluminous work, the Rāmāyaṇa has a large number of characters, men and women. On the basis of their species they can be divided into three categories : Human beings, Simians (Vānaras) and Demons (Rākṣasas or Asuras). They can be further sub-divided into two, major and minor, on the basis of the length of the narrative they cover. Of the women characters in the Rāmāyaṇa the major one is Sītā who occupies a large part of the narrative and is central to quite a few of its events.

The Rāmāyaṇa is termed a Mahākāvya, the Great Poem. It answers very well the requirements of such a text as mentioned in the works on Poetics. Its author Vālmīki is called Mahākavi. Ānandavardhana, one of the most prominent of the rhetoricians of India, mentions him along with Vyāsa and Kālidāsa as two or three or five or six Mahākavis : asmin paramparāvāhini saṁsāre Vālmīkivyāsakālidāsaprabhṛtayo dvitrāḥ pañcasā eva vā mahākavayaḥ. As per the requirements of a Mahākāvya it has to have a hero and a heroine. Sītā in the Rāmāyaṇa fulfils this role (of the heroine) most eminently.

Of the other prominent human women characters, major or minor, who have some role in the Rāmāyaṇa are Mantharā, Kaikeyī, Kausalyā and Sumitrā. Of the simians it is Tārā, the wife of Valin and (of the demons) Śūrpaṇakhā and Mandodarī, the sister and wife respectively of Rāvaṇa.

We take up all of these one by one.

SITA

Sītā, as said above, is the central figure in the Rāmāyaṇa narrative. Not born of a human mother, ayonijā, she is discovered by king Janaka while tilling a field , is carried from there to the palace and is brought up there. Janaka puts the proof of prowess as the fee for winning her hand, vīryasulkā, as he calls it. The proof lies in lifting and putting the string on the bow come down to Janaka from Devarāta, one of his ancestors with whom it was left as a deposit by Lord Śiva after He had disrupted Dakṣa's sacrifice for the insult of not having been invited to it and no share for Him kept therein had been kept therein. Many kings and princes had tried their hand at the bow but none was able to lift it. It was only Rāma who had gone to Mithilā along with Viśvāmitra and his younger brother Lakṣmaṇa who could do so. In the process of lifting up, the bow broke into two. Sītā was, as per the condition, duly married to Rāma. She had spent twelve years in the palace in Ayodhyā when the twin developments of the announcement of Rāma's coronation and his banishment to the forest took place in quick succession. She insisted on accompanying Rāma to the forest much against his protestations. She had a fairly nice time there

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Though she is depicted in the Rāmāyaṇa as a very sweet and reasonable lady, certain events do reveal the seamy side of her life as well. She cannot resist the temptation of the golden deer and insists on her husband to bring it for her alive or dead. If it were to be caught alive, it would simply be wonderful. At the end of the period of exile when they would be back on the throne, it would be an object of decoration to the harem : antaḥpure vibhūṣārtho mṛga eṣa bhaviṣyati, being looked at askance by Bharata and the Queen Mothers. If it were to be caught dead, well, its skin would provide her with a shiny golden mattress. Rāma also takes fancy to the deer and with the prodding of Sītā goes out to catch it. The deer who is actually the demon Mārīca disguised under a well-laid plan of Rāvaṇa eludes Rāma's grasp and draws him deep into the forest. Realizing that it must be a trick of a demon Rāma shoots it down. Before breathing his last the demon comes back to his original form and thinks of a plan to draw Lakṣmaṇa away from who had been specifically asked by Rāma before leaving to keep guard on Sītā, from her. In persuance of this plan he cries in a voice similar to that of Rāma : O Sītā, O Lakṣmaṇa. Mistaking the voice to be actually that of Rāma, Sītā gets nervous and asks Lakṣmaṇa to hurry up to go to Rāma and help him. Lakṣmaṇa dismisses it as a trick of the demons and is disinclined to leave Sītā alone in violation of the specific instructions of his brother. As for any calamity befalling him, he is sure that it just is impossible and even if it were to be so, he is in a position to meet it squarely. Noticing Lakṣmaṇa's reluctance, Sītā doubts his integrity and charges him with having followed Rāma to the forest with the ulterior motive of having her for himself at an opportune moment or he has been instigated by Bharata to do that. She curtly tells Lakṣmaṇa that she would not allow him to succeed in his nefarious design. She would consume poison or jump into the /river Godāvarī/ but would not allow herself to fall into his hands. She belongs to Rāma and Rāma alone and would just not touch any other person. This unexpected accusation pierced Lakṣmaṇa's heart like /a/ heated arrow : vākyaṃ taptanārācasannibham. He curses her, dhik tvām, and says that she is out to bring ruin to herself with her wicked nature (because of her being a woman) strītvād duṣṭasvabhavena. In not leaving her alone he was only following the words of his brother, guruvākye vyavasthitam. The way the bad omens were appearing he was doubtful whether he will be able to see her again.

/left/ With Lakṣmaṇa gone and Sītā alone, Rāvaṇa appears in the guise of a Brahmin ascetic. Sītā offers him all courtesies and engages herself in talk with him lest he were to feel bad. She has high regard for the holy people. When the holy person turns out to be Rāvaṇa and tries to abduct her she faces him with

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Rāma and Lakṣmaṇa were to pass that way, they would be able to know the direction to which she had been carried away. She maintains her presence of mind even in the midst of the worst crisis of her life.

She is a picture of fortitude in Laṅkā. Spurning the overtures of Rāvaṇa time and again, she stoically bears the rigours of her captivity.

Life seems to come back to her when she hears the news of her husband from Hanumān. She refuses to climb ~~his~~ to go to Rāma. Contact with a person other than the husband, parapuruṣasamparka, she has to avoid. With Rāvaṇa it was different. She was helpless at the time : anāthā vivaśā satī. On her own she would never do it.

When asked by Rāma to prove her purity she undergoes the fire ordeal without even a murmur.

She is a bundle of misery when forsaken by Rāma at the calumny, as reported to him by a spy, spreading in the kingdom. Dropped in the vicinity of his hermitage, she is provided accomodation and succour by the sage Valmiki. It is in his Āśrama that she gives birth to the twins, Lava and Kuśa. It is from the Rāmāyaṇa composed by Vālmīki and sung by the twins ~~xxxxxxx~~ at the horse sacrifice of Rāma that the latter (Rama) comes to know that Sītā is alive. When Vālmīki asks him to accept her, Rāma says that he would do so provided she gives proof of her purity in public. Sītā is then brought from the hermitage to Ayodhyā and the entire population watching her says : Since I ~~xxxx~~ ~~xxx~~ think ~~xxxxx~~ of ~~xxx~~ one other than Rāma even in mind, the earth, the divine one , may please cave in for me : tathā me mādhavī devī vivaram dātum arhati. Her words over, the earth parts ~~xxxxxxxxx~~ A throne arises out of it, ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ The Mother Earth holds Sītā by the arms, puts her on the throne and disappears into the cavity. That is the story of Sītā who had sprung from the earth and who had ultimately got absorbed into it.

MANTHARĀ

Of the women characters there are two in the Rāmāyaṇa who though minor in the sense that they appear only for a brief while and do not cover a large part of the narrative, who play the most crucial and the pivotal of the roles in the unfoldment of the story as it has been described in the work. Without them the Rāmāyaṇa would not have been what ~~as~~ it is ~~known~~ now. They are Manthara or Kubja of Valmiki ~~and~~ Kucchi of the Thai Ramakien and Śūrpaṇakhā of Vālmīki or Samanakkhā of Thai Ramakien. We first take up Manthara. As the story goes in the Vālmīki Rāmāyaṇa, Manthara ~~happens to~~ goes to the top of the palace in Ayodhyā by chance, and notices from there the festive atmosphere of the city. She is not able to make out as to what it could be due to. She calls out to the foster mother, the Dhātrī who also happens to be there and learns from her that it is due to the coronation of Rāma the next day. This upsets her and she rushes to Kaikeyī to inform her of it. She wakes up Kaikeyī who was

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who according to her had been deceiving Kaikeyī with protestations of love while being good to Kausalyā in his heart of hearts. Kaikeyī's falling on bad days, says she, would mean her own self's falling on bad days. That is why her lament at Rāma's coronation. Kaikeyī jumps up from bed on hearing of Rāma's coronation and in sheer joy offers a choice ornament to Manthara for bringing her such a good news. She has no mind to listen to Manthara's fulminations. So overjoyed she is that she just does not pay any heed to Manthara's drawing of a very bad picture of her bleak future when with Rāma on the throne she would have to attend on Kausalyā, her arch rival, whom she has eclipsed in all respects, having appropriated to herself all the love and consideration of her husband. Kaikeyī goes on with the narration of myriad qualities of Rāma who is as dear to her as is Bharata and who serves her more than he does his mother. Manthara is adamant. She persists with her arguments against Rāma's coronation. Her refrain is that once king, Rāma would certainly illtreat Bharata. He may even engineer his murder or exile, thus putting her to eternal misery. This cuts Kaikeyī to the quick. She seems to appreciate the force of Manthara's argument and enquires of her as to what could be done under the circumstances. Manthara tells Kaikeyī that she should ask for Bharata's coronation and exile for Rāma to the forest for fourteen years, fourteen years because that would be just the enough time for Bharata to stabilize his rule and win the affection and the loyalty of his subjects which may not necessarily be available to Rāma even if he were to come back after the period of exile to claim the throne, by the stratagem of asking for the two boons that Daśaratha had offered her as a reward for saving his life in the battle with the demons as an ally of Indra. Kaikeyī accepts the advice and proceeds to act accordingly. That is all about Manthara in the Rāmāyaṇa. Kaikeyī then takes over from her and what transpires after that is a familiar story.

KAIKEYĪ

The interaction of Kaikeyī, as described above, brings out something of her character. The way she contradicts Manthara initially for her forebodings and welcomes in all cheerfulness the news of the coronation of Rāma shows that there is nothing basically wrong with her. A brave lady who had accompanied her husband to the battlefield and rescued him by driving the chariot out of it when he had received numerous cuts and had lost consciousness, she was not devoid of the tender side of life as can be guaged by her love and affection for the son of her arch rival. There must have been something unusual about her to draw Rāma to her more than to his mother Kausalyā, a fact which Kaikeyī herself acknowledges and refers to to remove Manthara's doubts. Further, Rāma's reprimanding to Lakṣmaṇa when she reviles Kaikeyī for her evil conduct

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the stepmother particularly, being congenitally wicked, ~~with nursing ulterior motives~~. Kaikeyī resisted Mantharā's overtures initially but when the poison got soaked into her brain there was no going back for her. Along with bravery obstinacy must have been one of the prominent traits ~~of her character~~. Once an idea were to take root in her, she was prepared to persue it relentlessly, ruthlessly, to its logical end. That is why all the persuasion, all the entreaties and all the coaxing and the cajolling of Daśaratha could not change her mind, nor could all his choice invectives deflect her from her resolve. Through sheer obstinacy and misdirected resoluteness she invited for herself the odium and the opprobrium of not only the then members of the royal household, not only of the people of Ayodhyā of her time but also of the people of India for all time. No Indian ~~Hindu~~ would like to name his daughter Kaikeyī while Kausalyā and Sumitrā, the names of the other co-wives of Daśaratha, are common enough in Indian households. By engineering the banishment of Rāma, the paragon of all virtues, the cynosure of all eyes, and by breaking the time-honoured practice of the eldest son inheriting the throne, she made her own son Bharata ~~very~~ vulnerable not only in the eyes of others but in his own eyes as well, ~~who~~ When coming to know of what she had done he refused to see her face. With her obstinacy she lost to herself her husband who died out of shock and her son who disowned her.

KAUSALYĀ

Daśaratha, as said above, had two other wives Kausalyā, the mother of Rāma and Sumitrā, the mother of Lakṣmaṇa and Śatrughna apart from his most loved one Kaikeyī, the mother of Bharata who has been referred to above at length. With Daśaratha particularly attached to Kaikeyī, Kausalyā, though the Chief Queen, had been maintaining an austere existence. Her finest moment came with the news ~~to her~~ of the coronation of her son Rāma. All the neglect and the indifference that she had been undergoing ~~all~~ the years past she forgot. Little could she realize that the tremendous relief and the boundless joy were to slip away from her only in a short while. She was completely shattered on coming to know of Rāma's banishment ~~to the forest~~ at the behest of her arch rival Kaikeyī. She wailed and cried, lamented and cursed her ~~lot~~ self. When Bharata came to see her , all her self-control practised in the years past went to the winds. For once she was her fierce self. Her agony burst forth in the form of some of the most incisive of the taunts to him. When Bharata in protestation of his innocence invited for himself some of the harshest of the curses in the form of the Śapathas, swearings, she breaks down and ~~in her motherly self once again takes him in his lap weeps and weeps bitterly.~~ back to her motherly self took him in her lap and wept and wept bitterly.

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the Rāmāyaṇa only twice, once to console the distraught Kausalya and the other time when her son Lakṣmaṇa comes to her to take leave of her to accompany Rāma to the forest. Her parting advice to her son, untinged by even an iota of sorrow or sadness is a model of such advice in similar circumstances. The advice is contained in a verse which is one of the three most popular of the verses of the Rāmāyaṇa :

Rāmaṁ Daśarathaṁ viddhi māṁ viddhi Janakātmajām |

Ayodhyām aṭavīṁ viddhi gaccha tāta yathāsukham ||

"Look upon Rāma as Daśaratha, Jānakī as myself, the forest as Ayodhyā. O dear one, go happily".

The verse brings out Sumitrā as a symbol of fortitude, the very picture of equanimity.

TĀRĀ

Now something about the simian woman character Tārā. On being assured of help by Rāma, Sugrīva goes at his bidding to Vālin and raises a lot of noise outside of his palace which the former (Vālin) takes as a challenge to him for a duel. He is with Tārā at the time. On hearing of Sugrīva's noise he jumps up from the bed to give him a duel. Tārā prevents him from going out in a whiff. She suspects Sugrīva having got additional strength to enable him to be bold enough to roar outside Vālin's palace having met with total defeat at his hands earlier. Otherwise he would not behave the way he is doing. ~~The expires have~~ ~~expressed the presence of~~ She has heard of Rāma ~~from Angada~~ and Lakṣmaṇa from Aṅgada. Sugrīva must have tested their prowess to make friends with : nāpariksitavīryena Sugrīvaḥ sakhyam eṣyati. In that situation it would be unwise for Vālin to pick up a fight with Sugrīva. It would be better instead to win him over by making him Heir Apparent. A relative is a relative after all. She advises Vālin to shed off anger and listen to her healthy advice if he thinks that she loves him and has his good at heart. Vālin does not listen to her and meets his end at the hands of Rama much to the grief ~~of Tara~~.

The other time Tārā appears in the Rāmāyaṇa when Laksmaṇa at the end of the rainy season (when steps need to be initiated to locate and recover Sītā) approaches ~~Sugriva~~ in anger Sugrīva absorbed in revelries and enjoyments to remind him of his promise of help and to tell him of dire consequences should he fail to keep it. Not bold enough to face angry Laksmaṇa himself, Sugrīva sends Tārā to him who very adroitly succeeds in pacifying him.

~~Surpanakha~~ SŪRPAṆAKHĀ

As said earlier, there are two characters in the Rāmāyaṇa who, though minor, play the most crucial and the pivotal role. One of them, Mantharā, has been spoken of earlier. The other one is Sūrpaṇakhā. Had

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she not chanced to see Rāma and Laksmana and made advances towards them and not getting the response attempted to kill Sītā taking her to be the cause of their indifference towards her, the Rāmāyaṇa story would have been very different from what it is/now/ ~~at present~~. The chain of events that follow the above ~~event~~ would just not be there. Śūrpaṇakhā came to Rāma and Sītā as a sort of a visitation. The couple that had lost the kingdom lost also the mental peace thereafter.

MANDODARĪ

Lastly among the minor women characters in the Rāmāyaṇa is Mandodarī whose sane advice of returning Sītā to Rāma, her husband Rāvaṇa does not listen.

CONCLUSION

This is all about the women characters in the Rāmāyaṇa, one of the most fascinating of the epics of the world. One of its greatest of the great treasures, it has fully justified the prophecy about it :

yāvat sthāsyanti girayaḥ saritaś ca mahītale |
tāvad Rāmāyaṇakathā lokeṣu pracariṣyati ||

"So long as the mountains and the rivers last on the surface of the earth, will continue to circulate the Rāmāyaṇa story in the worlds".

.....

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Two other most popular stanzas in the Rāmāyaṇa :

One of these describes Vālmīki pronouncing a curse under the stress of emotion on a hunter who had shot down a male Kraunca bird when it was engaged in making love to a female of its species :

मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः ।
यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम् ॥

The other one is uttered by Lakṣmaṇa . When Rāma asks him as to whether he recognizes the ornaments of Sītā which she had bestrewn on the way, Lakṣmaṇa says :

नाहं जानामि केयूरे नाहं जानामि कुण्डले ।
नूपुरे त्वभिजानामि नित्यं पादाभिवन्दनात् ॥

"I have no idea of the bracelet nor can I identify the earrings. I only can recognize the anklets because of the regular bowing at the feet (at Sita's feet)."

.....

Your Excellency Mr. Ram, ~~Madam Ram~~ ~~and~~ Ladies and Gentlemen,

I am extremely happy to be with you this afternoon and to speak to you on the subject of the Role of Women Characters in the Rāmāyaṇa.

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Two examples of regional changes in Ramayana:

One example of a scholar's misinterpretation of a sentence in understanding of a Kannada who had studied Kannada literature which is now engaged in writing Tamil books for females are:

मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः।
यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम्॥

The sentence is addressed by Valmiki to Rama when Rama asks Valmiki whether he recognizes Sita's innocence which she had proved in the way.

Valmiki says:

नाहं जानामि केयूरे नाहं जानामि कुण्डले।
नूपुरे त्वभिजानामि नित्यं पादाभिवन्दनात्॥

I know no ornaments, nor can I identify earrings. I only can recognize the anklets because of the regular bowing down at (Sita's) feet.

The महाव्याहृतिs are: भूः भुवः स्वः
the three mystic words.

कैलेमनाई मीरियड अलाई
Askance, ~~Calm~~ Calumny, succour, myriad, ally,
एइनोश्र
go guaged, reviles, synosure, austere,
Prowess.

Before I conclude, I would like to share ~~with you~~ certain ideas points.

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WIENER ZEITSCHRIFT (für die Kunde Südasiens und Archiv für Indische Philosophie) 23, (1979) 205-21

CHURCH SANSKRIT: AN APPROACH OF CHRISTIAN SCHOLARS TO HINDUISM IN THE NINETEENTH CENTURY

By Richard Fox Young, Philadelphia

(see esp. p. 219)

From the outset of the emergence of Christianity in India (in the third century or even earlier), both Western and Indian Christians struggled to utilize Hindu terminology and thought-forms as precedents or starting-points for expressing the full ramifications of their faith and religion. Virtually nothing is known about the earliest methods of utilization; but Christian compositions from the sixteenth century survive in various regional languages. Even the best authors, such as the Jesuits THOMAS STEPHENS and ROBERTO DE NOBIL., permitted many Latin terms to spoil their writings[1]. Although European Christians in the South had long recognized the utility of Sanskrit in their encounter with learned Hindus, their compositions were only sporadic and ceased in the generation following DE NOBILI[2]. Beginning in the nineteenth

[1] THOMAS STEPHENS, an Englishman, wrote his Christian Purāṇa sometime after his arrival in Goa (1579). Although written in a readable popular style of colloquial Marathi mixed with Konkani, its terminology was defective: "Instead of dignified Sanskrit formations to express theological and ecclesiastical technical terms he chose those more familiar to his expected readers [viz., fellow Jesuits]; for example he used *bautismu* for *dhyānasān*, *trinidad* for *tritva*, *sacrament* for *devadravya*, *navā testament* for *navā granth*, *padre guru* for *shri guru*, *tempal* for *deval*, *saderdot* for *guru*, *meditação* for *dhyānajapa*, *altara* for *devāra*, *sacrificiu* for *devapujā*, *prophet* for *duradrishti*, etc." JUSTIN ABBOT: The Discovery of the Original Text of the Christian Purāṇa of Thomas Stephens. Bulletin of the School of Oriental and African Studies vol. 2 (1921—23) p. 680. Without doubt DE NOBILI (1577—1656) deserves esteem as an indigenizer of Christian terminology in Indian languages; yet even he retained Latinisms (e. g. *ispiritu sāndu* = *spiritus sanctus*). See BROR THELANDER, Christian and Hindu Terminology: A Study in Their Mutual Relations with Special Reference to the Tamil Area, Uppsala 1974, p. 143.

[2] Although some Jesuits after DE NOBILI may have been able to converse in Sanskrit, few actually composed in that language. Among the miscellaneous surviving texts, one is attributed with some certainty to FR. J. CLAMETTE: Satyawedasaarasangraham [sic], J. Aelen ed., Nellore 1931. Mention should also be made here of the so-called Pseudo-Veda, which was considered to be a forgery by a Christian and allegedly intended to deceive Hindus into thinking that Christian ideas had been propounded by

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century, however, a concerted and sustained effort was made to "baptize" Sanskrit, as MONIER-WILLIAMS put it[3], by a group of British missionaries and civil servants in North India, who may also be counted among the best early Indologists. The literature and terminology that these men (WILLIAM CAREY, WILLIAM HODGE MILL, JOHN MUIR, and JAMES BALLANTYNE) developed is grouped under a single name in this article: Church Sanskrit. The reason for this is not the same as that connoted by similar but contemptuous names, such as Missionary Bengali or Babu English. Just as the meaning of Sanskrit terms within Hinduism varies considerably, depending on the religious or philosophic context in which they are applied, so also the same terms acquired new connotations in their Christian settings. Cultic ideas peculiar to Christianity, especially those associated with the sacraments and the nature of the Church (in this context understood in a Protestant sense) were considered by these authors as integral (though sometimes secondary) elements of their approach to Hindus. Their half-century of intense literary activity was too short to make an indelible mark upon Sanskrit. Their terminology, therefore, was probably only fully intelligible to themselves and to the few Hindus who were thereby initiated into Christianity.

The present study, while refraining from questions of truth and value, will attempt to uncover the reasons for the attraction of these authors to Sanskrit; their attitudes towards Hinduism; and the principles that governed their utilization of Hindu terminology. It seeks to reconstruct historically and analytically a literature that is significant in our understanding of the interface between Christianity and Hinduism in the nineteenth century. This relationship between the two was regarded by these authors chiefly in terms of confrontation. It is necessary, therefore, to scrutinize with *epoché* the quotations in the pages that follow, many of which reflect the absence of discrimination between theological and objective judgment that was especially characteristic in the period before the rise of phenomenological study of religion.

Vyāsa and others. This opinion was first stated in an article by FRANCIS ELLIS: An Account of a Discovery of a Modern Immitation of the Vedas with Remarks on the Genuine Works. Asiatik Researches vol. 14 (1822) pp. 1—49. For a different resolution of this question, see the forthcoming monograph by Professor LUDO ROCHER. These and other matters relating to Jesuit interest in Sanskrit are well summarized by E. WINDISCH: Geschichte der Indo-Arischen Philologie und Altertumskunde: Vorgeschichte der Sanskritphilologie. Grundriß der Indo-Arischen Philologie und Altertumskunde, I Band, I Heft B, pp. 1—22.

[3] M. MONIER-WILLIAMS, The Study of Sanskrit in Relation to Missionary Work in India, London 1861, p. 54.

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I.

The activities of the tireless English Baptist missionary, WILLIAM CAREY (1761—1837), who arrived in Bengal in 1793, have been the subject of two excellent monographs recently published by E. DANIEL POTTS and MICHAEL LAIRD[4]. A necessary supplement to these studies, however, is an account of CAREY's grand design for the development of a Church Sanskrit literature, which, although unfulfilled by CAREY himself, was more fully realized by successors encouraged by his vision. CAREY's recognition of the potential value of Sanskrit for evangelization can be attributed chiefly to two reasons: his admiration for Sanskrit as a stabilizing force upon the unsettled dialects amidst which he worked, and his intransigent opposition to Brahmins.

The debilitated state of the dialects in Bengal at the beginning of the nineteenth century is a well established fact, which requires no documentation here; nor does CAREY's important contribution to the formation of modern Bengali prose.[5] When he arrived in India it was still considered disgraceful for pandits to compose in the vernacular languages, and such neglect, which perpetuated numerous mutually unintelligible language regions, frustrated his anxious attempts to evangelize the entire population. Referring to the immaturity of the dialect in the vicinity of Mudnabati (in present Malda district where he managed an indigo factory), he complained in his diary that, "If I say *shaiton*, i. e. the devil, they cannot understand who I mean unless I should add, he is a *burra hurram laddi*, which they used to signify a Rascal, etc., yet in plain English is a 'Son of a Whore.' If I say, 'the Son of God,' they can scarcely one in an hundred understand the word for Son: but if I say God's Boy, this is exactly conformable to their idiom."[6] During the next several years, however, he was able to make progress by studying Sanskrit through the assistance of Sanskritists H. T. COLEBROOKE and FRANCIS WILFORD, who procurred "Shasters" for him[7].

CAREY's letters and diaries are replete with references to acrimonious encounters with Brahmins, whom he compared to "Romish" priests, who hid the Bible behind the veil of their ecclesiastical language. As a

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[4] E. DANIEL POTTS, British Baptist Missionaries in India 1793—1837, Cambridge 1967; M. A. LAIRD, Missionaries and Education in Bengal 1793—1837, Oxford 1972.

[5] E. g., see SUSHIL KUMAR DE, History of Bengali Literature in the Nineteenth Century 1800—1825, Calcutta 1919.

[6] B. M. S. MS., Carey's MS. journal, 2 Oct. 1795.

[7] B. M. S. MS., Carey to John Sutcliffe, 10 Oct. 1798.

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Dissenter, who regularly encountered discrimination by Anglican clergymen characteristic of that time, he was naturally wary of what he perceived as high-handed exclusiveness among Brahmins. Dr. POTTS has aptly observed that the tradition in which CAREY stood was "particularly obsessed with the importance of the individual; his rights; his freedom to read his own scriptures and to decide for himself the path his life should take".[8] Comparing the Śudras to medieval Christian peasants, to whom the Bible was inaccessible, CAREY referred to the exclusive cultivation of Sanskrit by Brahmins as "a masterpiece of policy unequalled in the annals of ecclesiastical domination".[9] Distressed by the credulity of Śudras, and convinced that "India almost mocks inquiry into her mysteries and doctrines"[10], CAREY decided to publish his Sanskrit grammar and Rāmāyaṇa translation in order to expose to public view "these mysterious sacred nothings ... which have maintained their celebrity so long merely by being kept from the inspection of any but interested Brahmans".[11] Anxious not only to deflate the sanctity of these venerated texts, but also eager to utilize the psychological advantage inherent in Sanskrit discourse, CAREY alluded to an experience that must have often interrupted his itinerent preaching: "In many of the discussions which the dissemination of new ideas has elicited, a learned Brahmun has found little difficulty in weakening in the eyes of the people the force of the clearest truths, by placing them at issue with his own dogmas pronounced in this venerated tongue".[12] Weary of being put on the defensive by Sanskrit, CAREY began to reflect on its apologetic value, and this soon led him to the first great step in its utilization: the foundation of Serampore College in 1818.

As described in the original prospectus, the scheme of instruction was designed for two interrelated purposes: the creation of a body of competent "Christian pandits" or "Native Biblical Critics," who would improve upon CAREY's translations; and the preparation of apologists, who would contrast this improved Bible translation with the prevailing systems of Hindu belief[13]. Although CAREY was confident that, "The translations which are now prepared are far, very far better than none; the most imperfect of them contains essentially the word of life"[14], he was keenly aware that his chief contribution to their improvement would

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8 POTTS p. 244.
9 F. of I.[2] pp. 131—32.
10 CACOY p. 5.
11 B. M. S. MS. Carey to John Sutcliffe, 17 May 1802.
12 F. of I.[1] p. 376.
13 CACOY pp. 3—5.
14 CACOY p. 29.

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be to create an opportunity for Indian Christians to prepare themselves for the work of revision: "From natives thus qualified, and particularly Christian Natives trained up in the knowledge of the Scriptures from their earliest youth, we may eventually hope for a translation, which shall combine fidelity to the original with all the beauty, force, and ease of language which are so desirable."[15] The second purpose of the College was avowedly aggressive; a direct result of CAREY's conflicts with Brahmins. Hindu literature was to be placed in disadvantageous juxtaposition with the Gospel. CAREY realized that this could be done effectively only by someone thoroughly acquainted with original sources: "To gain the ear of those who are thus deceived it is necessary for them to believe that the speaker has a superior knowledge of the subject. In these circumstances a knowledge of Sungskrit is valuable. As the person thus misled, perhaps a Brahmun, deems this a most important part of knowledge, if the advocate of truth be deficient therein, he labors against the hill: presumption is altogether against him."[16] To fulfill both these purposes the curriculum was designed to impart a thorough knowledge of Sanskrit, which would open the way to critical study of "the principles and doctrines on which the Pouranic and Boudhist systems are founded."[17] It is noteworthy that these goals are mentioned first in the prospectus, whereas instruction in Christianity ranked only fourth. CAREY was full of optimism about Serampore: "If this College be conducted with due vigour, it may be made the Christian Benares, and the balance of Sungskritu literature be turned completely on the side of Christianity."[18] However, within a decade, according to Dr. LAIRD, the scheme has to be revised, chiefly because the number of Christian students dwindled to zero[19].

Before the College had even passed its first year, CAREY had to defend its heavily Sanskritic curriculum against the accusation of Europeans that it perpetuated idolatry. With great rhetorical skill, CAREY defended the utilization of Sanskrit in the two passages quoted below, in which he drew a dichotomy between the Sanskrit language, which he admired as much as any pandit, and the Hindu literature embodied by it, for which he felt intense aversion:

"The people do not venerate the language for the idolatrous ideas it contains, but the ideas for the dress they wear. What can be a more

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[15] CACOY p. 30.
[16] F. of I.[2] p. 138.
[17] CACOY p. 6.
[18] CACOY p. 20.
[19] LAIRD pp. 142—50.

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effectual mode of counteracting this influence, than that of depositing ideas of genuine science in this very language, and by dividing the attachment of the people, finally transferring all their regard to those just ideas which it is proposed to inculcate. Instead of pulling down the temple around which the worshippers are assembled, let us displace the idol, and present for the veneration of the people, a new and legitimate object of regard, arrayed in new vestments."[20] "If permitted thus to take a large and more accurate view of knowledge, the Sungskrjt student should happen to find that his favorite language is a golden casket equisitely wraught, but in reality filled with nothing but pebbles and trash, he may still regard it as a golden casket, and fill it now with riches — beyond all price."[21]

CAREY'S single contribution to Church Sanskrit was his Bible translation, the Dharmapustaka, which was completed with the assistance of his erudite pandit at the College of Fort William, MRITYUNJAY VIDYALANKAR[22]. The New Testament was published in 1808; the Pentateuch in 1811; the historical books in 1815; and the Hagiography in 1818. A revision of the entire text was attempted, but was never published. The first printed Bible translation was, in fact, a pericope of MATTHEW'S Gospel, which appeared as a reading exercise in his Sanskrit grammar of 1806. Although his Bengali Bible had already gone through one revision by this time, the Dharmapustaka, despite its unquestionably smaller audience, exerted great influence upon subsequent translations. The pandits assembled by CAREY from all parts of India, who were ignorant of Biblical languages, based their original drafts upon it, rather than upon the Bengali version. Despite CAREY'S doctrinaire use of such terms as *avagāhana* (βάπτισμα), his renderings of numerous basic terms have been perpetuated in many North Indian Bible translations. For example, he standardized *īśvara* (Θεός), *paritrātman* (πνεῦμα ἅγιον), *paritrāṇa* (σωτηρία), *pratyaya* (πίστις), and *anugraha* (χάρις). Obviously hesitant, however, to utilize soteriological terms that formed a part of everyday Hindu vocabulary, he alternated, for instance, between *prāyaścitta* and the unfamiliar *taṣṭikaraṇa* for ἱλαστήριον ('propitiation' in English). Nor was CAREY reluctant to coin new terms, such as *utkrayaṇa* (λύτρωσις, 'redemption'), when he decided that *mukti* would inevitably be misunderstood[23].

[20] F. of I.[1] p. 437.

[21] F. of I.[2] p. 144.

[22] For an account of this pandit's conflict with RAMMOHUN ROY, see DAVID KOPF, British Orientalism and the Bengal Renaissance, Berkeley 1969, pp. 204—08.

[23] The Bible translation prepared chiefly by the Calcutta Baptist missionary, WILLIAM YATES (1792—1845), and finished posthumously by

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The above sketch of CAREY's attitude toward Hinduism explains his cautious utilization of Sanskrit terminology. However, letters written during his first five years in Bengal reveal a more bold approach. For example, although his published translations rendered the Tetragrammaton by *yihua*, his preferatory drafts used *bhagavat* (a term which still makes some translators nervous): "At first I used the term Bhogaban indiscriminately wherever the English translators had used the word God — but when he was said to be the God of particular Persons or Nations . . . it sounded odd to every Bengallee person to speak thus, and several mentioned it as a solecism saying he was every man's Bhogaban."[24] Even more surprising is that CAREY considered utilizing the mystical monosyllable *om* for the Tetragrammaton: "Perhaps the Shanscrit word *om*, a word never pronounced but by Brahmans and not at all by them in the hearing of inferior Casts, may best of all embrace this idea. The word is composed of three letters in one — perhaps it may be the Hebrew word Yahooa . . . It would also be liable to the above difficulty [see *bhagavat*] . . . for the the Hindoos believe that particular Debtas may be propitious to particular Persons yet they do not suppose such a thing respecting the Supreme."[25]

On the whole the reaction to the Dharmapustaka was uncomplimentary. Among the most able critics was Sanskritist H. H. WILSON, who wrote that, ". . . [its] defects were neither incorrectness nor obscurity; but inelegance of expression and harshness of construction . . . a rigour of fidelity that cannot fail to cramp and distort the style of the translation. The novelty of the subject also, and the necessity of employing words to designate meanings which, although admissable, were unusual and unknown, contributed to disfigure the composition; and the Sanskrit Version has accordingly never been popular with the learned natives of India."[26] Despite these critical defects — and they were critical, for after all the very word "Sanskrit" is a synonym for "polished" or "elegant" — CAREY's role as an eloquent advocate (at least in English) of Church Sanskrit was a significant contribution. Indeed, his vision of

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the Swiss Baptist, JOHN WENGER (1811—1880), did not depart significantly from CAREY's terminology; but it improved vastly upon his style. This version, which was published periodically between 1840 and 1852, is the text of the present Sanskrit version published by the Bible Society of India.

[24] B. M. S. MS., Carey to John Ryland, Mudnabati, 6 July 1797.

[25] Carey to Ryland, Loc. cit.

[26] EUSTACE CAREY, Memoirs of William Carey, London 1836, pp. 606—07.

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its potential appears never to have weakened. For instance, when his son, Felix, reported from Burma that Pāli seemed to be a corrupted form of Sanskrit, CAREY happily expostulated upon the value of the Dharmapustaka as a basis for translations into that sacred language, which would thereby extend the Gospel to "Ava, Arakan, Pegu, Siam, and Cambodia: and perhaps several other countries where the religion of Buddha prevails."[27]

II.

The task of maturing style and terminology was taken up, not by an Indian Christian as CAREY had hoped, but by another Englishman, the Rev. WILLIAM HODGE MILL (1792—1853), Principal of Bishop's College, Calcutta, who made his College and its press a veritable publishing house, which for half a century issued edition after edition of books and pamphlets in Church Sanskrit. While a Fellow of Trinity College, Cambridge, he was appointed Principal of the Anglican theological seminary established in 1820 by Bishop MIDDLETON with the patronage of the Society for the Propagation of the Gospel. Unlike CAREY, whose relations with the East India Company and the Anglican hierarchy were often strained, MILL arrived in Calcutta (1821) with full government and ecclesiastical support. In a letter written shortly after his arrival, he mentioned an interest that was soon to become his preoccupation: "My own attention has been from the beginning chiefly devoted to the Sanskrit, the ancient Brahmanical language, in which all the terms of Hindu religion and philosophy are contained, and by which alone we can hope to understand that singular system of opinions, to which the whole of this vast population is enslaved."[28] In MILL's view this "singular system" consisted of "sublime precepts of spiritual abstraction" in juxtaposition with "monstrous and demoralizing legends."[29] Despite the latter half of this judgment, MILL cannot be dismissed as a typical iconoclastic missionary. On the contrary, he is one of the most puzzling of the Church Sanskrit authors, characterized

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[27] B. M. S. MS., Carey to John Ryland, Calcutta, 13 Oct. 1800.

[28] S. P. G. MS. C. Ind. 19 (1) 3, Mill to Anthony Hamilton, Ajmer, 27 July 1822.

[29] Sikshā pp. lvi and lxi. For a summary of MILL's estimate of Hinduism, see JOHN MUIR: The Best Mode of Reasoning on Religion with Educated Hindus and Mahomedans. The Christian Intelligencer (Oct. 1845) pp. 406—407 n.

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by both uncompromising orthodoxy and pioneering utilization of Hindu terminology. To understand him properly, the influence of two men must be examined: the first a clergyman, Bishop HEBER of Calcutta, and the second an Orientalist, H. H. WILSON.

Although the duration of REGINALD HEBER's episcopate was brief, two ideas foremost in his mind were impressed upon Mill during that time. Convinced by him that the confrontation between the two religions was sharpest on the issues of the moral character of God and the dogma of the Trinity (it is well to remember here that the debate over the Trinity between RAMMOHUN ROY and JOSHUA MARSHMAN of Serampore had already raged for several years by this time), MILL undertook, at HEBER's invitation, two different translations intended to convey these very ideas, both of which appeared in 1823: the Decalogue and three creeds (the Apostles', Niceno-Constantinopolitan, and Athanasian)[30].

The translation of the Decalogue was simple compared to the complex task of rendering the Christological formulae of the creeds. Published with the title Pratītivākyatraya, the creeds were prefaced by a salutation to the persons of the Trinity (modeled according to the common salutation at the head of Hindu texts): *śripitre pavitrāyaca punyātmaneca namaḥ*. Amidst the following thicket of statements pregnant with metaphysical subtleties, Hindu readers may have been most struck by these terms (the corresponding Latin and Greek terms are given wherever possible to indicate what MILL intended to convey, whether or not he succeeded[31]): the Father (*pitṛ* or *tāta*) is called a *deva* (only once modified by *eka*; *unus deus*, θεός), and he is the *sraṣṭṛ* or *nimittabhūta* (creator, ποιητής); the Son (*putra*, *tanaya*, *suta*) is called *īśvara* or *parameśvara* and is an *avatāra* (the perfect form *avatatāra* is used for (κατελθόντα καὶ σαρκωθέντα); and the Holy Spirit (*devātman*, *īśvarātman*) is possessed of *śakti*. If Hindu readers, to whom the distinction between *deva* and *parameśvara* is obvious, were left with the impression that MILL's terminology defied comprehension, then one can only wonder whether his rendering of ὁμοούσιος and *substantia* abated the confusion. The former was rendered *tatsvarūpa* and the latter *vastu*, as in verse four of the Athanasian Creed (note the periphrasis for *personæ*): *na trayāṇāṃ viśiṣṭānāṅkuryyādanyo'nyasambhramam | na cāpi bhedanantaṣu hyekarūpasya vastunaḥ ||*.[32] Probably such a simple statement as verses twenty-five to twenty-six of the Athanasian Creed, which

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[30] S. P. G. MSS. C. Ind. I (6) 33 and 33a.

[31] For the Greek and Latin texts, see J. N. D. KELLY, Early Christian Creeds, London 1960; and KELLY, The Athanasian Creed, London 1964.

[32] "... *neque confudentes personas neque substantiam separantes.*"

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was rendered *na gururnalaghussarve kintu nityās samānakāḥ*[33], was the clearest sign that MILL was attempting to set new precedents for the use of *deva* and *parameśvara*. Also problematic was the selection of a term for *persona*. MILL used the terms *viśeṣa* and *lakṣaṇa* in a word-for-word translation: *yasmānnijo viśeṣo 'stipiturbhinnañ calakṣaṇam | putrasyānyo viśeṣo 'sti puṇyātmanas tathāparaḥ ||*.[34] MILL never again attempted to translate *persona*, despite his preference for Trinitarian theology. It is clear, however, that MILL was prepared to do what CAREY was not: utilize common philosophic and religious terminology. As surprising as *vastu* and *lakṣaṇa* may be in this context, it is well to remember that *substantia* and *persona*, which were applied by Christians in a novel manner, also created consternation among early philosophers and theologians. The fact that others succeeded in making these Greek and Latin terms convey new connotations, whereas MILL probably failed to do the same with Sanskrit, is due more to the absence of missionary-successors skilled in linguistics and inclined toward Trinitarian theology, than to any inherent defect in the terms themselves. Among the Church Sanskrit authors, MILL alone shared HEBER's zeal in proclaiming the Trinity, and the effort of more than one man was necessary to alter the long established meanings of these terms.

The relationship between MILL and Sanskritist H. H. WILSON began in 1828, when Bishop JAMES appointed WILSON an "associate syndic in Sanskrit" at Bishop's College[35]. The first product of their cooperation in the refinement of Church Sanskrit terminology was published in March of that year by the College press in the form of brief notes: a Proposed Version of Theological Terms, with a View to Uniformity in Translations of the Holy Scriptures etc. into the Various Languages of India[36]. Without the information in this slim book of thirty-seven pages, one might suspect that terms used in the creeds, such as *deva*, were selected randomly, or that MILL's pandit, perhaps unfamiliar with Christianity and Biblical languages, misinformed him. On the contrary, it is clear that the majority of terms were chosen after serious inquiry into their background and their capacity for conveying unprecedented

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33 "*Nihil maius aut minus, sed totae tres personae coaeternae sibi sunt et coaequales.*"

34 "*Alia est enim persona Patris, alia Filii, alia Spiritus sancti.*"

35 EDWARD JAMES, Brief Memoirs of the Late Right Reverend John Thomas James, D. D., Lord Bishop of Calcutta. London 1830, p. 100.

36 The title page bears no date, but it can be verified in: The Boden Professorship of Sanskrit at Oxford. The Asiatic Journal NS 7 (Jan. to April 1832) p. 246.

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(or only partially unprecedented) ideas. Although a full-scale review of this proposal, which ranges from primary religious terms to cultic terms, such as presbyter (*jyāyas*) and Passover (*nistaraṇaparva*), is impossible here, a study of several of the primary terms will be sufficient to demonstrate MILL's approach to their utilization.

MILL was struck by the existence of a cognate term in Indian languages for θεος and *deus*, and imagined some value in conformity among Indo-European languages. The term *deva*, he urged, ought to be applied by Christians (italics are mine):

"The word expressing this [θεος, *el*, *elohim*] should be such as in enunciating the proposition 'God is One' — *deus unus* — [it] should convey a marked denial of the polytheistic proposition *dei plures sunt* ... Therefore in the language of every heathen country, the word for the only living and true GOD, should be the same universally that idolaters affix to their false gods ... to avoid this ... is at once to divest the proposition 'There is but one God,' of all the opposition to false worship which the Scripture everywhere intends by it: for no follower of the Vedas, and no Vedantic philosopher (whatever RAMMOHUN ROY has alleged), regards the proposition that 'There is One Supreme' or even 'One all-pervading mind' as at all incompatible with the system of popular idolatry ... It is no sufficient objection to *devaḥ* that it is not generally applied to this the highest scale in their mythology: the greater rather, in my apprehension, is the necessity of vindicating to this word ... its proper meaning of Godhead in the highest sense."[37]

WILSON concurred with MILL, citing as evidence that the term was used in the sense of the supreme God such texts as this line from Bhartṛhari: *eko devaḥ keśavo vā śivo vā*. He also noted that, "*Iśvaraḥ* involves a notion of Supremacy which would render it almost a solecism to say *iśvarā bahavaḥ*".[38]

For the Hebrew Tetragrammaton MILL suggested either *iśvara* and *parameśvara*, *śambhu* and *svayambhu*; but preferred the latter terms because they convey more naturally the meaning of self-existence.[39] WILSON warned against their use, because of their popular association with Śiva. He preferred the former terms, arguing that, "In the Sānkhya system ... the Iswara recognized by one division is something different from any of the mythological persons, and by the Vaishnavas the world is said to be triform or *cidacidīśvaraḥ* 'Spirit, matter, and a governing

[37] PVOTT p. 1.
[38] PVOTT pp. 25—26.
[39] PVOTT p. 2.

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Power.'"[40] Whatever the eventual choice might be, MILL pleaded, CAREY's practice of merely transcribing Jehovah (or Yahweh) into Devanagari characters should be stopped: "The Serampore translators ... withhold from, instead of imparting to the heathen reader, the real knowledge of the name ... at the same time tending to confirm him in his favourite notion of local religion and worship (varying for different nations of mankind as well for the object as the mode of it), attributing an unintelligible Proper Name to the foreign God of Israel."[41]

MILL's study of Hinduism had led him to sincerely appreciate certain aspects of Hindu philosophic thought. Unfortunately, it is impossible to reconstruct the process of reasoning which brought him to this position. He cryptically alluded, for example, to his conviction that much in the Pūrva Mīmāṃsā seemed to refer naturally to the Christian doctrine of the Logos (which he rendered *śabda*)[42]. By utilizing such common terminology he was willing to risk initial misunderstanding in the hope of gradually grafting new connotations into these words. For instance, he argued in favor of rendering κτίσις by *sṛṣṭi*, saying that, "It is no objection ... that the Hindus do not attach to this word at present the idea of creation from nothing. The same might be said of κτίζειν and *creare*, in the language of Pagan Greece and Rome: "which are nevertheless in Christian writings, always employed in the Scriptural sense. The knowledge of the Scriptures will do the same for the language of the converted Hindu ...."[43] Again, in reference to the utilization of *mukti*, he argued: "It is no objection to the use of this word, that the *mukti* or Salvation which the Hindu devotees profess to seek, consists in the absorption of individual existence in the One Eternal Essence of the Deity and is expressly distinguished by them from what they deem the lower (and perishable) reward of individual happiness in the heaven of Indra. The circumstance of this being the proper word for salvation — and the only one for Eternal salvation decides us to take this: and the right idea of it will follow to the converted Hindu."[44]

WILSON's chief contribution to Church Sanskrit was the selection of soteriological terminology. As an equivalent for δικαιοσύνη ('justification' in English), which in Christian thought has come to mean a trans-

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[40] PVOTT p. 26.
[41] PVOTT p. 2.
[42] PVOTT p. 3.
[43] PVOTT p. 5.
[44] PVOTT p. 7.

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human juridical act whereby legal rectitude is imputed to a believer[45], MILL had suggested either *yathārthīkaraṇa* or *nyāyīkaraṇa*[46]. WILSON bypassed these terms and instead proposed *śuddhi* (which MILL had suggested for ἁγιοσμός, or 'sanctification'): "If we follow the example of the original and apply to forensic language for an equivalent, *śuddhiḥ* and *śuciḥ* are the terms there used. The latter however will be best reserved for the personal purification of the Jews; the former may be applied to Justification. Thus after a person has undergone the ordeal of taking a ring or seal out of boiling oil it is said *pradeśiniñca tasyātha parikṣeyuḥ parikṣikāḥ | yasyāviskhoṭā nāsyu śuddho 'sāvanyathāśuciḥ* || Mitākshara. 'Let the examiners examine his finger, if no blisters appear he is innocent, otherwise he is guilty.'"[47] *Śuddhi* later became a keyword in Church Sanskrit, when it was utilized in this sense by MUIR and BALLANTYNE.

MILL and WILSON had published their notes in the hope of stimulating further inquiry, and the response to their effort reflected widespread interest. One reader, RAMMOHUN ROY (slightly offended, perhaps, by MILL's casual reference to him in his argument), was disturbed by the advocacy of *deva*. A letter written by him is worthy of lengthy quotation:

"I regret very much that the Revd. W. Mill and Dr. Wilson have relied so much on the occasional use of some terms as employed in ancient writings, instead of referring to the present acceptation of the word amongst the Natives of India. In proposing Deva as a substitute for the word God, these two learned gentlemen adduce two circumstances. 1st — That this Sanskrit term is similar in sound to the word Theos in Greek and Deus in Latin — Though these words might have been derived one from the other, the meaning commonly attached to one of them may be different from that of the others. Since words however closely connected by etymology often branch into widely different significations, being used sometimes in a vague and general sense as Spirit in English from the Latin Spiritus; sometimes with a limited and precise meaning as 'Bala-khana' signifying the upper story of a house . . . Therefore no general reliance can be placed on derivation to justify the application of a derivative word in one language according to its signification of the original.

The second circumstance to which they refer is that the word Deva is found in the ancient Sanscrit writings applied to the Supreme Being. I must observe that the word is very rarely so applied: and where so

[45] See δικαιοσύνη in GERHARD KITTEL, ed., Theological Dictionary of the New Testament, Grand Rapids 1964, pp. 192—210.

[46] PVOTT p. 8.

[47] PVOTT p. 31.

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used is never taken substantively but adjectively and explained by the commentators to signify 'Glorious,' 'Splendid' ... the ancient writer or writers of the Veds being very careful to preserve a distinction between the signification of the word Deva and the Supreme Being ... the Hindoos whether in the Lower or Upper Provinces, in Bengal or Hindusthan, never use the word Deva at all singly, but on the contrary have recourse to the word Deota (or 'Deity') when they wish to express separately the meaning implied in the word Deva ... In my humble opinion the introduction of this word Deva to signify God ... [would] require a change in the vernacular language of the country and unintentionally tend to confirm irrevocably Polytheism among the Hindoos".[48]

MILL took RAMMOHUN's criticism seriously and afterwards used *deva* only in the sense of a false god. Numerous articles also appeared in European journals printed in India, in which it was debated whether or not such terms as *śabda* for λόγος, for example, would be misunderstood as *śakti* or *om*. Some writers, such as Orientalist VANS KENNEDY, proposed *bhagavat* and *brahman* for rendering *deus*[49]. Encouraged by this response, MILL and WILSON continued to cooperate in composing further Church Sanskrit texts, none of which, regretably, still exist[50].

After laboring for nearly a decade to establish a satisfactory Sanskrit terminology for the teaching of such arcane dogmas as the relations between the persons of the Trinity, MILL abruptly abandoned this cumbrous approach to the proclamation of Christianity. Instead he adopted an approach which announced Jesus Christ as *mahāmokṣa*, attempting thereby to satisfy the Hindu requirement that Christianity be a pathway to salvation and not just another theological system. Despite pressure upon him from ecclessiastical circles to translate either the Bible or documents such as the creeds, which would summarize the whole of Christianity, there is evidence that MILL had quickly sensed that Hindus were more confounded than enlightened by this avalanche of doctrine. During a journey to Poona in 1822, he cryptically noted in his diary: "Brahmans refuse N. T. say they find it is not medicine but theology and morals."[51] The catalyst for MILL's decision to unburden

[48] S. P. G. MS. C. Ind. I 9 (1) 55, R[ammohun] R[oy] to Mill, n. d.

[49] VANS KENNEDY: Remarks on Dr. Mill's Sanscrit Renderings of Scripture Terms. Oriental Christian Spectator (June 1831) pp. 200—207. See also V. KENNEDY: Oriental Translations of the Scriptures. The Asiatic Journal (Jan. to April 1831) pp. 169—180; JOHN WILSON: On the Sanscrit and Marathi Renderings of Theological Terms. Oriental Christian Spectator (Nov. 1830) pp. 356—358; On the Sanscrit Renderings of Scripture Terms. Oriental Christian Spectator (Sept. 1831) pp. 318—320.

[50] JAMES, op. cit., p. 128.

[51] Bodleian MS. MILL 205, fol. 72.

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the Christian message of unnecessary ballast was a pandit employed by Bishop's College, RAMACANDRA VIDYABHUSANA, who came to MILL in 1828 with some Sanskrit *ślokas* composed in praise of Christ, which he wanted to expand into a Purāṇa[52]. The pandit had commenced his poem with the lament of a *śiṣya* bewildered by the cacophonous doctrines of learned men (*budhāḥ samastāḥ parasparaṃ bhinnamatāḥ*), who implores his guru, a follower of the true scripture (*yathārthaśāstrānuyāyin*), to declare the path of salvation (*paurāṇapatha*)[53]. Intrigued by this approach, which largely bypassed metaphysics in preference for soteriology, and realizing that other Hindus, like his own pandit, are "far from insensible ... to impressions of moral grandeur and beauty"[54], MILL eagerly appropriated RAMACANDRA's project. The text, which was completed with WILSON's assistence, retained the pandit's introductory canto, and swelled to the massive size of 5025 *ślokas*. MILL, who referred to himself in the text as an *īśabhaktapurohita*, called it the Śrīkhṛṣṭa-saṃgītā[55]. The first volume (Yeṣūtpattiparva) was published by the Bishop's College press in 1831, and three more volumes (Pu' ābhiṣeka-parva, Satpālakacaritra, Moktṛmāhātmya) were issued in 1837 by the same press. A second slightly revised edition was published in 1842. MILL, perhaps immodestly (though it is certainly the masterpiece of Church Sanskrit), referred to this, his final composition, as the "Indian Christiad."[56]

Well aware that he would be accused by critics of compromising Christianity by presenting it in the form of the Purāṇic-saṃstotra, MILL defended himself in the English introduction, saying, "I have not conceded anything, either in taste or expression, to the Hindus; but merely sought among them the material of language and measure, in which these Christian sentiments might be expressed".[57] Once again,

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[52] ŚkhS p. ix.
[53] ŚKhS p. 1.
[54] ŚKhS p. lvii.
[55] FR. S. RAJAMANICKAM, in The First Oriental Scholar, Tirunelveli 1972, pp. 86--90, mistakenly attributed the ŚKhS to ROBERTO DE NOBILI. There are several anonymous manuscripts in South Indian libraries, which are identical to the ŚKhS except for their title, Khṛṣṭugītā. It is also known that DE NOBILI composed some Sanskrit texts, none of which have been identified with certainty. On this basis RAJAMANICKAM speculated that DE NOBILI was the original author and that MILL's printed edition was only a copy. On the contrary, the anonymous manuscripts are merely copies of the printed edition, made in the customary way by which manuscripts multiplied in India. Yet Rajamanickam's question remains: "How have we a MS of the same in Telugu characters preserved in palm leaves?"
[56] ŚKhS p. lvi.
[57] ŚKhS p. lii.

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however, the terminology utilized by him indicates a pioneering attitude toward the "Christianizing" of terms in spite of their popular association with Purāṇic deities or philosophic concepts. For example, the middle section (vv. 21—68) of the last canto of the Yeṣūtpattiparva (the Īśvaraputrastotra), which was fashioned by MILL according to the Namaskāra portion of the Devīmāhātmya, is replete with such unexplained epithets as the following (v. 53): *yaccihnāgre dviṣāṃ devo bhūmau pete nṛmatsyakaḥ | namastasmai namastasmai māyāprakṣepiṇe namaḥ ||*. Other epithets for Christ in this canto include *śabdeśa* (v. 22), *mantrada* (v. 47), *madhyasthārhat* (v. 52, μεσίτης), and *maheśa* (v. 80). In verse fourteen of the first canto of the same book, the following, without elaboration, is said of Christ: *sa murtiriśvarasyaiva śaktiśca buddhirevaca*. The absence of commentary to insure that the *buddhi* in the above sentence, for example, would be understood only in the sense of *sophia*[58], is evidence that MILL believed that the Hindu and Christian terms overlapped enough that the former could be utilized without apprehension and that the full meaning of the latter "would follow to the converted Hindu." MILL also applied to Christ such compounds of philosophic terms as *cidrūpa* (1.14.25), *rajastamovihina* (1.1.12; 2nd ed.), and *saccidvimba* (1.14.24; 2nd ed.). Even the Advaitic expression *saccidānanda* was utilized (though not for the first time in an Indian Christian text[59]): *yohannijanyāyaṇaprastulaḥ sa mayyeva mārgaṃ parimṛṣṭhamāpyāt | hastāsvahaṅkṛtyagamālaviṣu tatsaccidānandanivārikāsu ||* (1.14.72). It is regrettable that MILL never explained his use of this compound; but it is clear that he regarded it as one of Hinduism's "sublime precepts of spiritual abstraction."

The Hindu reaction to the Śrīkhṛṣṭasaṃgītā was friendly but guarded. RADHAKANT DEB regretted that MILL did not dwell more upon the Trinity: "As the first canto ... begins with a salutation to the Father, Son, and Holy Ghost ... the Sanskrit readers, who are not converted, or acquainted with English, will be confounded to know who are these three persons; therefore an explanation of the Trinity is required to avoid confusion ... The whole work is indeed, admirably translated into a plain and easy style of Sanscrit versification borrowed from the Hindu mythology, without violating the spirit of the original nar-

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[58] PVOTT p. 2.

[59] See FRANCIS ELLIS: Account of a Recent Discovery of a Modern Immitation of the Vedas with Remarks on the Genuine Works. Asiatik Researches vol. 14 (1823) p. 9. For a contemporary discussion of *saccidānanda* in Indian Christian theology, see ROBIN H. S. BOYD, India and the Latin Captivity of the Church, Cambridge 1974, pp. 82—84, 93—94.

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rative ... for which the author deserves universal applause."[60] MILL himself wrote in the preface that, "Many Brahmans have expressed a strong desire to read this work; and one heathen Pandit now teaches it to his heathen pupils. In the temple of Câlighât ... I have witnessed what I may term its eager reception by a number of priestly devotees from various parts of India; who in those precincts would have rejected even with contumely the gift of any Bengali or Hindi tract, but who read and chanted this with a full knowledge of its anti-idolatrous tendency ..."[61] MILL fully realized, however, that even such a welcome reception as this would probably not result in conversions, which was true even of his pandit, RAMACANDRA[62].

MILL's achievement was to rescue Church Sanskrit from the cloud of ridicule that surrounded CAREY's Bible translation. So much esteem had he achieved as a Christian *kavi* that upon his departure from India in 1837, he was eulogized by a Hindu poet as a new Kālidāsa: *kālidāsaḥ punarajani bhuvi*[63]. Such adulation was possible because MILL went one step beyond CAREY: from respect for Sanskrit as a language to appreciation of certain philosophic and religious ideas embodied by it (though in what way cannot be specified). In other words, there are some jewels among the pebbles inside "the golden casket." MILL's matured attitude toward the utilization of Sanskrit was justified by him in the following passage, which was his last public statement before leaving India: Now if it be a mistake in matters of religion particularly to avail ourselves of what is good and just in heathen theology, with a view to its rectification by revealed truth, it is a mistake certainly in which the apostle of the Gentiles has led the way, as any one may see who observes his appeal not only to the ethical but the theological poetry of Heathenism, even when most nearly treading on the verge of that same Pantheistic sentiment, which characterizes the theology of heathen India; and if any precedent be wanted after this inspired authority, we might find it in the course taken by all the great lights of the church, the Basils, the Chrysostoms, the Augustines, when the expansive power

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[60] S. P. G. MS. C. Ind. I 9 (1)85, Deb to Sir CHARLES GREY, Calcutta, 16 June 1831.

[61] ŚKhS p. lix.

[62] "... though sufficiently enlightened to confess freely the moral superiority of the Gospel to the exoteric superstition to which he conforms, he declares with equal frankness, his decided preference to the mystic theology of the Bhagavad Gita to anything which he has seen in Christianity." ŚKhS p. lx.

[63] Tribute of the Pandits to the Rev. W. H. MILL, D. D. Journal of the Asiatic Society of Bengal (Aug. 1837) p. 710.

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of Christianity with much of its primitive fervour, was seen in close and more equal juxtaposition with the faded, yet still conspicuous splendours of Western Gentilism."[64]

III.

The Śrīkhṛṣṭasaṃgītā was only the prelude to further works of a kindred nature. Although its elegance was never surpassed, it was at least equalled by MILL's ardent disciple, JOHN MUIR (1810—1882), the Scottish Orientalist. MUIR belonged to a fraternity of Christian civil servants, which developed from a nucleus of students in the East India Company's training college at Haileybury, and whose leader was JAMES THOMASON, Lieutenant Governor of the Northwest Provinces[65]. Throughout MUIR's tenure as Magistrate and Collector (1827—1853) in such North Indian cities as Meerut, Gorakhpur, and Delhi, he devoted his leisure to composing in Church Sanskrit, completing no less than eight theological texts and several ancillary works on comparative history and moral philosophy[66].

The erudition evident in his well known Indological study, Original Sanskrit Texts on the Origin and History of the People of India, their Religion and Institutions, which was written and published after his return to Britain, was the indirect result of his earlier preoccupation with eliminating from missionary literature the ignorant belligerance that was conspicuous in his time. His prolific writing on this subject amounts to what we call a "crusade." MUIR held liberal views on the question of

[64] Dr. Mill's Reply to the Asiatic Society, Calcutta Monthly Journal (Nov. 1837) p. 721.

[65] See PETER PENNER, "The James Thomason School in Northern India, 1822—1853," Diss. McMaster 1970.

[66] Matapariksā: A Sketch of the Argument for Christianity and against Hinduism, Calcutta 1839 (2nd ed. 1840; 3rd ed. 1852—54; the final prayer in the 3rd ed. was published separately as Paramātmastava, Allahabad 1853); Pāpamocanamārgasādhopāyapradarśana: The Inefficiency of the Ganges to wash away Sin, with a Statement of the True Atonement, Calcutta 1840; Śarmapaddhati: A Sketch of the True Theory of Human Life, London 1841; Īśvaroktaśāstrasāra: The Course of Divine Revelation, Calcutta 1846; Śriyeśukhṛṣṭamāhātmya: The Glory of Jesus Christ, Calcutta 1848; Śriyeśukhṛṣṭapreritapaulacaritra: A Short Life of the Apostle Paul, Calcutta 1848; Nastāramārgadīpikā, n. p., n. d.; Śrīvidyāchamatkārikā, n. p., n. d. The historical works are Nūtnodantodotsa: A Description of England, Calcutta 1839; Itihāsadīpikā: A Sketch of the History of India, Calcutta 1840; Itihāsatamomani, n. p., n. d. The following are the works on moral philosophy: Mānasadharmadīpikā, n. p., 1840; Vyavahārāloka, Allahabad 1845. The above list does not include any of the pericopes or translations into regional languages.

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the salvation of the "heathen"[67], yet without equivocation in evangelism. Despite his use of the word "conciliating" in the following quotation, his conception of the purpose of the intellectual study of Hinduism was distinctly apologetic: "We should seek for a deeper acquaintance with Asiatic literature, as an important means ... for conciliating and persuading or confuting those whose pernicious tenets we are seeking to overthrow."[68] MUIR justified his crusade for the advancement of Indological knowledge among missionaries by citing, in terms which echo the passages from CAREY cited above, the psychological power possessed by one who is intimately acquainted with Indian philosophy and mythology:

"It is manifest that he [the missionary] can carry no weight with learned Natives, if his conversation does not indicate that he does not vituperate at random the doctrines he assults. If either confessedly or apparently he has never investigated the merits of those systems, he will be exposed to the imputation of impugning that of which he knows nothing, on no better grounds than those of foreign prejudice ... The more extensive the Missionary's acquaintance with Hindu Literature, and the freer his acknowledgment of all its unobjectionable portions, the more credit will he be likely to gain for pure and honest views, and an enlightened wisdom ...."[69] MUIR's thoughts on the subject of conciliation, which occupied a prominent place in his writings (and which had considerable influence upon MONIER-WILLIAMS[70]), originated as much from profound respect for Sanskrit and Hindu literature as from recognition of the fundamental axiom of the art of rhetoric, that in matters of religion harsh and irritating statements are less persuasive than those which are calm, reasoned, and solicitous of the other's dignity. Often the implication of his use of the term "conciliation" is merely that one ought to avoid acrimonious debate, even if one regards the opponent's position as absurd, out of concern for his self-respect and one's own ultimate triumph. This principle of correcting without directly contradicting was derived from one of PASCAL's Pensées: "When we wish to correct with advantage, and to show another that he errs, we

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[67] JOHN MUIR: St. Paul a Model for the Missionary. Christian Intelligencer (Feb. 1838) p. 66.

[68] JOHN MUIR: On the Importance of the Study of Sanskrit. Christian Intelligencer (Dec. 1839) p. 536.

[69] JOHN MUIR: Dr. Mill's Christa-Sangitâ. Christian Intelligencer (April 1838) p. 182.

[70] ERIC SHARPE, Not to Destroy but to Fulfill: The Contribution of J. N. Farquhar to Protestant Missionary Thought in India before 1914, Uppsala 1965, p. 37.

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must notice from what side he views the matter, for on that side it is usually true, and admit that truth to him, but reveal to him the side on which it is false . . . Now, no one is offended at not seeing everything; but one does not like to be mistaken . . .."[71] Although MUIR was a master of this kind of missionary rhetoric, he was also capable of contradicting himself in practice. For example, in Pāpamocanayathārthopāyapradarśana (v. 88) there is the following harsh pronouncement: *na muktirya-myate yaistu teṣām daṇḍo bhayaṃkaraḥ | ghorāyāṃ durgatau bhavyastāḍi-tānāṃ sanātanam* ||. Theologically, conciliation meant to "renovate the spirit without rejecting the existing forms of Hindu philosophy."[72] MUIR's utilization of "existing forms" was manifold, ranging from minor stylistic concessions, such as adopting the *guru-śiṣya* framework in which all his writings were cast, to acceptance of the hierarchy of the *puru-ṣārthas*; but with reorientation of the *paramārtha* in terms of *bhakti* directed to the *saguṇa* Christ[73]. In order to express the Christian conception of the relations between faith in and love of and obedience to God, MUIR utilized the ideas of the disparate, yet complimentary *mārgas* of Hinduism whithin the unity of the Christian *mārga* (Nistāramārga-dīpikā, v. 81): *yathārthamārgo 'yam apauruṣeyaḥ siddherupāyān nikhilān prayuṃkte | sa jñānamārgaḥ sa ca bhaktimārgaḥ sa karmamārgo 'pi yathātathā 'sti* ||. Even where he thought there was no possibility of utilization, he brought the Christian dogma of creation *ex nihilo*, for example, into detailed opposition to the Sāṃkhyan creation scheme of *puruṣa* and *prakṛti*, as in the section of Īśvaroktaśāstradhārā (pp. 53—55) which begins: *ādau na ko 'pi paramāṇur nāpi prakṛtir āsit | parameśvarād ṛte kimapyanādivastu nāstīti* ||. Another concern was to correct the misunderstanding of the Christian idea of salvation as sensual, yet temporary celestial bliss. He occasionally combined two theretofore antithetical terms into an unusual compound, *svargyamukti*[74], which he hoped would express the idea of a state of personal existence with God, beyond which there is no higher state. He also emphasized salvation as sanctified personal relations: *muktistu yā mayā proktā layo brahmaṇi naiva sā | svarge tvavasthitirnityā nirmale puṇyaśarmade* ||.[75]

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[71] W. F. TROTTER, trans., Pensées, London 1940.

[72] JOHN MUIR: The Baconian Philosophy Applicable to the Mental Regeneration of India. Christian Intelligencer (March 1838) p. 125.

[73] E. g., Śarmapaddhati, vv. 120—21: *viṣayāsāratābuddhir vicāreṇa hi vardhate | muhurmuhur jitānañcendriyāṇāṃ kṣiyate balaṃ || śraddhodayārthi-bhis tadvad dheyā Īśasya sadguṇāḥ | tato hyutpadyate bhaktistaṃ mahātejasaṃ prati* ||.

[74] Pāpamocanayathārthopāyapradarśana vv. 76, 86.

[75] Ibid., v. 77.

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Conciliation in the sense of an effort toward maintaining good will between people of disparate cultures and religions was certainly assiduously cultivated by MUIR. Nevertheless, his writing was not always free from condescension, even in that context which most nearly approximates the form of dialogue sought after by contemporary Christian theologians: the invitation of the Christian guru to the Hindu śiṣya to pray for their mutual understanding of religious truth[76]. The divine guidance, after all, conforms to MUIR's conception of Christianity point by point! Despite the condescension, however, he must at least be credited with an irenic spirit uncommon in his time, which is well expressed in the following passage written in reference to the reform Hindu movement known as the Tattvabodhinī Sabhā: "Christianity does not need to depress other systems below their real level in order to tower conspicuously above them. Instead of thinking that the proofs of our own religion would be weakened by the existence of any systems of theism containing tolerably correct conceptions of the Divine character ... we should rather hail the discovery of all such remnants of primeval revelation ... I should rejoice to see it proved that many of the old Hindus had clear conceptions of the Divine personality, purity, benignity and providence ..."[77]

As the last quotation indicates, MUIR held a theory of continuous devolution, rather than evolution, of religious knowledge from primordial times. The knowledge of God that remained in Hinduism he thus ascribed to original revelation and to the sagacity of certain Hindu thinkers. Moreover, he was an adherent of the liberal British theology of the early nineteenth century, exemplified by WILLIAM PALEY, which was characterized both by teleology and concern for so-called rational and historical grounds for the authority of the Bible. Thus it can be understood why the subject of *pramāṇatva* (authority) is present in all his Church Sanskrit writings, especially in the Mataparīkṣā. In each of the three versions of this book, MUIR argued along Paleyan lines for the *pramāṇatva* of Christianity on the following grounds: God gives miraculous powers to the founders of the true religion, for the sake of an irrefutable supernatural proof[78]; the account of their miraculous deeds must have been recorded by eyewitnesses in contemporary docu-

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[76] Īśvaroktaśāstradhārā, p. 52.

[77] JOHN MUIR: Vedāntism. Christian Intelligencer (Feb. 1847) p. 130.

[78] *camatkārakriyāśaktiḥ sthitā śāstrapravartake | prathamaṃ satyaśāstrasya cihnamastīti bhāti me || īśvarenedṛśi śaktiḥ śāstrayāthārthyasākṣyadā | svapuṇyaśāstravaktṛbhyo diyate 'dbhutasiddhaye ||*. Mataparikṣā, 1st ed., p. 8.

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ments[79]; and the true religion must contain an account of God's character that satisfies our moral sense[80]. Indeed, these tailor-made arguments must have seemed strange to Hindu readers, whose mythology is replete with accounts of persons possessed of amazing powers, and whose attitude to history and sense of morality are often so unlike MUIR's conditioned by his Judeo-Christian outlook.

Perhaps even more perplexing were the arguments based upon his Indological research (and that of contemporaries such as WILSON and ROTH), which he brought to bear upon Hinduism, especially in the final version of the Mataparīkṣā. What follows is but a brief summary of his many-sided argument against the Mīmāṃsā dogma of the eternity of the Vedas (references are to verses in Book I): Historical research proves *inter alia* that the Āryas originated outside of India and only gradually occupied their adopted homeland; they did not recognize the caste distinctions current among later Hindus; and they spoke a language unlike classical Sanskrit in many particulars (109—162). The deities worshipped in modern India were obscure or unknown in ancient times; nor are the passages referring to *paramātman* ancient (165—173). The mutual contrariety of the Purāṇas, which is established by the discrepancy between their contents and the index found in the Matsya Purāṇa, indicates that their compilers organized them without regard to their age and constantly added to them (205—275). The Bhagavad Gītā is a recent text, because it declares Kṛṣṇa to be *paramātman*; nor can the ancient worship of Kṛṣṇa as a youth be verified in contemporary Buddhist texts (326—374). Along with these historical-critical arguments (whether or not they are accurate or even relevant in a critique of this Mīmāṃsā dogma is not in question here), MUIR dragged (supposed) skeletons out of the closet by moralizing about Brahmā's incest with Vāc and Kṛṣṇa's mischief in Vṛndāvana (715—733).

Obviously MUIR sought to base his case for Christianity's *pramāṇatva* upon allegedly rational criteria in the hope that thinking people, regardless of their religious backgrounds, would find them acceptable. In support of this methodology, he appealed to the Hindu astronomer Bhāskara, who argued in the Siddhāntaśiromaṇi that

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[79] *tathaiva bhāvinarttyādāmapi pratyayahetave | āścāryyakarmavṛttāntaḥ samarpyaḥ pustakeṣu saḥ || natu cettarhi tatpaścādatiti samaye cire | prācīnakarmaṇām vārttām katham niścinuyurnarāḥ ||*. Ibid, p. 9.

[80] *punaryamīśvaram sarve sarvajñamātmarūpakam | anantaśaktimantam ca hinam pāpalavādapi ||| manyante jñānino 'sau cet kasmiṃścit śāstra iśvaraḥ | varṇyeta naravadbhraṣṭaḥ kubhāvo 'buddhimāniti || tadeva bhrāmakam śāstram parameśāpavādakam | narājñānotthitam jñeyam natu daivam kadācana ||*. Ibid, pp. 11—12.

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mathematics can accept scripture as an authority only when it is supported by evidence: *atra gaṇitaskandhe upapattimānevāgamaḥ pramāṇam* (434). The title of the text itself (translated by MUIR both as 'Examination of Religions' and 'Test of Doctrines') indicates from the outset the rationalistic rather than revelational bias of his methodology. In the concluding section, however, there are dogmatic statements, which clearly anticipate the "fulfillment" theory associated with the name of JAMES FARQUHAR half a century later. MUIR asserted, for example, that the concept of *paramātman* cannot satisfy the Hindu's deepest longings (1832)[81]; Hinduism's highest aspirations are fulfilled in Christ (1813)[82]; and the *avatāras* of Viṣṇu are evidence of an indistinct expectation of a savior, the answer to which is Christ (1875)[83]. Whether or not Hindu thinkers felt the weight of the historical arguments cited above, or actually experienced the indefinite anxiety alleged by MUIR, or found Jesus Christ to be the answer to their aspirations, can be partially answered by analysis of three critiques of the Mataparīkṣā written by Hindu pandits, also in Sanskrit; but such an examination is impossible here[84].

IV.

Another Scottish Orientalist, JAMES BALLANTYNE (d. 1864), continued MUIR's campaign for missionary enlightenment through Indological knowledge during his tenure as Principal (1846–1861) of the Benares Sanskrit College. Just as CAREY at the turn of the century, BALLANTYNE resolved upon a vigorous policy of utilization in order to weaken the Hindu philosophic structure, whose apparent invulnerability was due, he believed, to its expression in Sanskrit, which was inaccessible to all but a few Europeans. "I insisted," he wrote to JAMES THOMASON, "That the Sanskrit which I found there [at the College] should pay tribute instead of scowling defiance."[85] His conception of Christianity, like MUIR's, accented ontology and cosmology more heavily than

[81] *yastvatyeṣu śāstreṣu paramātmā nirūpyate | nṛjātihṛdyatecchānāṃ tṛptaye sa na kalpate ||.*

[82] *yāstaccitteṣu cārthānāṃ śresthānāṃ santi lālasāḥ | sarvāsāṃ tṛptaye tāsām alam astyapi tanmatam ||.*

[83] *purāṇoktāstu ye viṣṇoravatārāḥ same smṛtāḥ | satyasya te 'vatārasya pratimārttaya āsata ||.*

[84] Soobajee Bapoo, Mataparīkṣāśikṣā (1839), India Office Library MS. 3093; Hurrochunder Turkpunchanun [sic], Mataparīkṣottara, Calcutta 1840; Nilakantha Gorch, Śāstratattvaviniṛṇaya, Ujjain 1951.

[85] India Office Records. General Proceedings of the Northwest Provinces, No. 404, 20 April to 31 May 1855.

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soteriology, amounting to the philosophical theism associated with PALEY, BUTLER, and BERKELEY. He was especially attracted to Nyāya and Advaita Vedānta, which he believed asserted certain unquestionable truths, but which were unrecognized by Europeans due to their unfamiliarity in translations (e. g., the lack of correspondence between *guṇa* and its supposed English equivalent, "attribute").

Throughout his tenure at the College, he conducted a seminar for his pandits, in which he labored with them to integrate Indian and European scientific and philosophic thought in the hope of facilitating their recognition of Christianity's (alleged) superior claim to rational assent. For BALLANTYNE this was not a question of introducing principles previously unknown to Hindus, but rather of indicating the logical inferences to be drawn from those already recognized: "This distance between two hostile systems, so advantageous to the weaker, whichever it be — I have laboured to put an end to, by bringing the two into strict but fair, honest, truth-seeking comparison ... Instead of denying to the Brahmin the possession of this or that truth, or ignoring his possession of any, I claim it as my own. I say, 'This is not your truth, it is mine or rather it is ours, it belongs to both of us; but look what you have associated with it, and look what we have associated with it.'"[86]

The view that the superstructure of Hindu belief and practice was more flawed than its foundation, is conspicuous in his first Sanskrit composition, Christianity Contrasted with Hindu Philosophy (London 1859; referred to by BALLANTYNE as the Khṛṣṭadharmakaumudī), which in other respects followed in the same track as MUIR's Mataparīkṣā[87]. In the seventh aphorism, for example, BALLANTYNE acknowledged that it is true, as the Vedāntin asserts, that nothing exists "of itself" except "the One;" but it does not follow, he argued, that the jīva is identical

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[86] India Office Library, loc. cit.

[87] The European assessment of this book appears to have been favorable. Orientalist T. BENFEY wrote in a review that, "Hr Ballantyne erweist sich auch hier, wie in den übrigen Schriften, welche er über indische Philosophie veröffentlicht hat, entschieden als den größten Kenner derselben unter den jetzt lebenden Europäern, und seine Darstellung kann mit vollem Vertrauen zur Vernichtigung mancher Irrthümer dienen, welche sich in Bezug auf dieselbe noch vielfach verbreitet finden." Göttingische Gelehrte Anzeigen (4 Feb. 1860) pp. 196—97. See also BARTHÉLEMY SAINT-HILAIRE: De l'État Actual de la Philosophie Hindoue dans ses Rapports avec le Christianisme. Journal des Savants (March 1864) pp. 173—88. For an analysis from a Hindu viewpoint, also in Sanskrit, see Brajalal Mukhopadhyaya, Khrstadharmakaumudisamalochana [sic], Calcutta 1894.

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with "the One:" *tasmādekasmādanyasya sattā svatantrā nāstīti vedāntimatābhyupagame 'pi jivastasmādabhinna iti na sidhyati.*[88] In his English commentary on this aphorism, BALLANTYNE argued that both Christians and Vedāntins agree that existence (*sattva*) differs in degree, from independent (*pāramārthika*) to dependent (*vyāvahārika*) to illusory (though this is more common Hindu categories; *prātibhāsika*). What concerned him was the tendency of some Vedāntins to degrade the second category to the level of the third[89]. The underlying presupposition, however, ought not be criticized, but only the false inference based upon it: "In reasoning with a Vedāntin on his philosophic belief, he should be left in the undisturbed enjoyment of the opinion that there is no independent existence besides spirit — the opinion being one which need not prevent his becoming as good a Christian as Bishop Berkeley".[90] Moreover, BALLANTYNE argued that Christians ought not to hesitate in acknowledging the truth in the idea of *nirguṇa* Brahman: "Theologically, the Vedāntin, asserting that the Deity is *nir-guṇa*, and the Christian, asserting that God is immaterial, are asserting the very same fact in terms of separate theories — just as two chemists might make each the same assertion in regard to some individual specimen, while the one spoke of it as destitute of chlorine, and the other spoke of it as destitute of oxymuriatic acid."[91]

Not only were Europeans liable to misunderstand the basic tenets of Hindu philosophic thought in translation, BALLANTYNE realized, but Hindu thinkers were also liable to misconstrue Christian ideas expressed in terms technically appropriated by Hindu philosophy. Quoting BACON's warning that, "Those things which are new in themselves will be understood according to the analogy of the old," he argued that certain terms could not be "Christianized" and were, in fact, "beyond redemption."[92] For example, in his second Sanskrit composition, the Bible for Pandits (a translation of and profuse commentary upon the first three chapters of Genesis), he argued that any translation of the first verses of that book would inevitably be misunderstood as long as the terms *dyāuḥ* and *pṛthivī* were used for "heaven" and "earth" (the Calcutta Baptist translation was: *ādita iśvara ākāśaṃ pṛthivīñca ssasarja*). Any competent pandit would imagine, he argued, that he had found an error, if he read that *ākāśa* and *pṛthivi*, the names of two of the five eternal elements in Nyāya, were created, whereas a third element among the five, water,

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[88] Christianity Contrasted with Hindu Philosophy, p. 38.
[89] Ibid, p. 41.
[90] Ibid, p. 42.
[91] Ibid, p. 45.

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appeared to be uncreated. On the contrary, the technically unappropriated terms *dyu* and *bhūmi* would be free from that objection[93].

An example of BALLANTYNE's careful definition of terms in the commentary is the explanation of *tamas* in Genesis 1.2. which verse is so similar to Manusaṃhitā 1.5 that he thought pandits could confuse the two[94]. By *tamas* he meant "absence of light," not the subtle or undifferentiated (*avyakta*) state out of which the cosmos is constructed: *atra brūmaḥ mūśānāmakena yat tamaḥ pratipāditaṃ tat tejo'bhāvarūpaṃ natu manvabhipretaṃ sarvajagadupādānakāraṇibhūtaprakṛtirūpaṃ iti.*[95] For the most part, however, the Bible for Pandits is preoccupied with nineteenth century interpretations of and objections to the Genesis account of creation, which are irrelevant here.

Although sporadic writing by Christians in Sanskrit continued to the end of the century, none of the subsequent authors could match the dedicated efforts of CALEY, MILL, MUIR, and BALLANTYNE, either in output or originality[96]. In their diverse approaches to Hinduism, qualified by disparate theological presuppositions, there is unity in two particular attitudes: recognition of Sanskrit's potential value as a source of theological terminology, whose richness made it alone among Indian languages adequate to the task of making Christianity comprehensible; and a wary, perhaps even begrudging admiration for Sanskrit's capacity to captivate its listeners. The fact that their pioneering work in Indian Christian hermeneutics raised few serious questions in their minds stemming from the congruency between Hindu and Christian terminology, which made the utilization of Sanskrit possible (though the later writers were certainly on the threshold of such questions), is a reflection both of the urgency with which they viewed their task of proclamation, and of the still self-confident character of theology in their time. Yet it

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92 The Bible for Pandits, London and Benares 1860, appendix, p. vii.

93 Ibid, p. 19.

94 BALLANTYNE's version of Genesis 1.2: *bhūmiścāvyaktā niṣkāryā ca tasyaca gambhīrasyopari tama iśvarātmaca toyapṛṣṭhānyadhyāvṛṇvannāsīt.* Manusaṃhitā 1.5: *āsīdidaṃ tamobhūtamaprajñātamalakṣaṇaṃ | apratarkyaṃ avijñeyaṃ prasuptamiva sarvataḥ ||.*

95 The Bible for Pandits, pp. 20—21.

96 Among the more interesting minor texts are the following: John Wilson, Bhagawān Kusa Olkhwa (Marathi title, Sanskrit text), Bombay 1839; numerous installments of a Hindu-Christian dialogue throughout the 1854 volume of the Bombay Christian periodical, Jñānodaya; Subodha-saṃskṛtaślokāḥ, Calcutta 1868; F. KITTLE, The Gospel of John, Mangalore 1876; Brahmabandhab Upadhyaya: Saccidānanda (a hymn to the Trinity), Sophia (Oct. 1898). Missionary journals and records indicate numerous other Sanskrit tracts, all of which appear to be lost.

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is to their credit that in their writings they generally eschewed isolating those passages in Sanskrit literature most open to ridicule from a Judeo-Christian point of view, and attempted instead (especially after CAREY) to understand what it is in Hinduism that appeals to its adherents; even though their theological judgment in this regard was negative.

The keen enthusiasm for Church Sanskrit among some British Christians in the nineteenth century is reflected in the following optimistic quotation from MONIER-WILLIAMS, who has in mind the work of the authors discussed above: "Such, indeed, is the exuberance and flexibility of this language and its power of compounding words, that when it has been, so to speak, baptized, and thoroughly penetrated with the spirit of Christianity, it will probably be found, next to Hebrew and Greek, the most expressive vehicle of Christian truth."[97] Professor V. RAGHAVAN, however, has expressed the opposite opinion about Church Sanskrit, saying that it was written in "crude and unintelligible jargon".[98] Clearly, the reaction of those Hindus whom Church Sanskrit sought to attract is indispensable in attaining a fully informed understanding of this literature. Any such assessment, however, must bear in mind that in comparison to the centuries of effort consumed in developing an adequate Greek and Latin theological terminology, Church Sanskrit perished in its infancy.

ABBREVIATIONS

B. M. S.	Baptist Missionary Society (London)
CACOY	WILLIAM CAREY, et. al., College for Asiatic Christian and Other Youth, Serampore 1818.
F. of I.[1]	WILLIAM CAREY: On the Importance of Sungskrita to the Future Improvement of India. Friend of India (monthly) vol. 2 (Aug. and Sept. 1819) pp. 373—82, 426—42.
F. of I.[2]	WILLIAM CAREY: On Encouraging the Cultivation of Sungskrit Language among the Natives. Friend of India (quarterly) vol. 2 (1822) pp. 131—44.
PVOTT	Proposed Version of Theological Terms.
ŚKhS	Śrikhṛṣṭāsaṃgītā.
S. P. G.	Society for the Propagation of the Gospel (London)

[97] MONIER-WILLIAMS, loc. cit.

[98] V. RAGHAVAN, Modern Sanskrit Writings, Madras 1956, p. 5.

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DREAMS IN (7) SANSKRIT LITERATURE

NOTE: {In connection with Rāmopākhyāna story in the Mahābhārata too. Rāma is shown the a to sleep on a bed of the Kuśa grass on the sea shore to propitiate the sea to make way for his monkey army. The sea appears before him in dream and advises him to ask a monkey of the name of Nala to build a causeway on the waters. Rāma follows the advice and asks Nala to proceed with the construction (of the causeway) which the latter dutifully carries out.

While referring to the Mahābhārata in the context of the Rāma story, it may not be out of point to have a look into it for other references to dreams. In the Vanaparvan of the said work there is a mention of a very interesting dream. As the Pāṇḍavas had stayed long in the Dvaitavana, a forest of that name, they must have slaughtered a large number of deer. It is said one night the remaining (one night) appeared before Yudhiṣṭhira in dream and appealed to him to shift to some other place, lest they were to be completely wiped out. Yudhiṣṭhira taking pity on them told his brothers of the dream the next morning and moved over to the Kāmyaka forest.

There is reference in the Mahābhārata to a dream in the context of Jayadratha, the brother-in-law of Duryodhana, withstanding the onslaught of the Pāṇḍava army. It is said that having suffered humiliation at the hands of Bhīmasena, a Pāṇḍava brother, while abducting Draupadī he practised severe penance to propitiate lord Śiva who taking pity on him appeared before him one night in dream and (at his request) granted him the boon that he would be able to hold back (all) the Pāṇḍava brothers except Arjuna. It was because of this boon and the power of his divine weapons that he was able to hold back the Pāṇḍava army singlehandedly which was following Abhimanyu who had entered into the Kaurava forces after piercing through the cyclic formation, the Cakravyūha, which had ultimately led to his fall.

In the Śāntiparvan in answer to a query by Yudhiṣṭhira as to the attainment of which of the three – Dharma, Artha and Kāma is better that Bhīṣma recounts to him the episode of a Brahmin. It is said that the Brahmin gave himself over to Dharma with a worldly objective. He needed money for sacrifices and devoted himself to practising penance to obtain it. He saw near him a cloud of the name of

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Kundādhāra, an attendant of the gods and thinking that he would be able to fulfil his desire worshipped him. His worship propitiated Kundādhāra. Through his grace he (the Brahmin) saw in a dream one Manibhadra who was introducing the supplicants to gods who would then bestow on them riches and kingdoms. While this was on, Kundādhāra prostrated before Manibhadra and told him that he had come to him with a request for the Brahmin. ~~He told him that~~ It was not money for him that he was approaching him. What he wanted for him was that he should engage himself in Dharma. Manibhadra told him that the gods were pleased with him and the Brahmin and that he would surely be a Dharmatman, i.e., devoted to Dharma. The Brahmin due having developed indifference to worldly objects and the grace of the gods entered a forest and began to practice hard penance. After he had gone on with it for quite some time, he came to have the feeling that he should be in a position to offer wealth to whomsoever he would be pleased with and that he should not fail in his words. He then started the penance again. Second time he had the feeling that he should be in a position to offer kingdom to whomsoever he would be pleased with and that his words should not fail him. At this moment Kundādhāra impelled by his penance and the feeling of friendship towards him appeared before him and showed him thousands of kings rotting in hell. He then also showed him the desire, the anger, the greed, the fear, the sleep, the lassitude and laziness which were encircling the people. The gods were afraid of the human beings and all those, the desire, the anger, etc. put impediments ~~at the instance of their (gods') instance~~ in the way of the humans attaining divinity. The Brahmin then fell at the feet of Kundādhāra for all that he had done for him. He had been piqued at his attitude earlier. He begs apologies of him. "I have already forgiven you," saying this Kundādhāra disappears.

In the Anuśāsanaparvan, Bhīsma while stressing the importance of the gifting of gold recounts to Yudhisthira ~~in answer to his query~~ an old incident which has a reference to dream. He tells him that when his (Bhīsma's) father Śantanu had died, he (Bhīsma) wanted to perform his Śrāddha, a funeral rite performed in honour of the dead relatives, and for that purpose went to the Gangādvāra, the place from where the river Gangā enters the plains. There he

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spread the hide over and started making offerings. Strangely enough, an arm pierced through the grass bed to receive the offerings which quite baffled him. The dead forefathers do not receive the offerings in person, argued he to himself. Ignoring the arm he continued with the time-honoured practice of placing the offerings on the grass. He had a dream later at the end of which the forefathers showed themselves up to him. Expressing their pleasure at his steadfastness to tradition, they advised him to offer gold in place of land or cows. This would cleanse them as also their ancestors. Gold is a great purifier. It purifies the ten preceding and the same number of succeeding generations of one who offers it. The dream ending there, Bhīsma got up and turned his mind on making an offering of gold.

The last time a dream finds mention in the Mahābhārata is in its last Book the Harivaṁśa. Uṣā, the daughter of demon king Bāṇa, went to a river bank. She noticed there Lord Śiva enjoying himself with his consort Pārvatī. Uṣa thought Pārvatī to be very lucky in enjoying pleasures of married life in the company of her husband. Pārvatī sensing her feeling told her that she too would have an enjoyment like this before long. This set Uṣā athinking. She now started waiting for the happy occasion. Haimavatī, a nymph, who also happened to be around, told her laughingly that she was waiting for a person who would appear in her twelfth night dream. The twelfth day of the Vaiśākha would be her husband. Things happened the way the nymph had described. Exactly on the twelfth night when Uṣā was asleep in her palace an exceptionally handsome man made love to her in dream. She got up all aghast with her virginity gone. Totally disconsolate, she was at her wit's end. She had a friend in a nymph called Citralekhā. She called for her and placed before her predicament. She had absolutely no idea of the identity of the man who had made love to her. Everything had happened in dream. The resourceful Citralekhā solved the problem for Uṣā by drawing the portraits of all the important men, divine, semi-divine and human, who could be powerful and strong enough to make way to the apartment of Usa by breaking through the almost impregnable barriers to it in the capital city of Śonitapura of her thousand-armed father Bāṇa. Well, she took good seven days for this onerous task. She showed all the portraits to

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to her. Among them she could recognize the man who who had been united with her in dream in the night. He was Aniruddha, the son of Pradyumna and the grandson of Kṛṣṇa. Citralekhā used all her stratagems to bring him over from his habitat in Dvarakā to the palace of Uṣā in Śonitapura to unite him with Uṣā.

There is Rāma story in the Yogavāsistha too the authorship of which tradition ascribes to the same Vālmīki who had composed the well-known Rāmāyaṇa. It is a highly philosophical work of Advaita or monism in the form of long conversation Rāma and his preceptor Vasistha who instructs the former in the ephemeral nature of the universe which according to him is nothing but a lengthy dream. What does exist in reality is the omnipresent indefinable entity called cit or consciousness which assumes different forms and causes different notions. When one in dream a city it is one's own consciousness only that assumes the form of the city and if the dream city has the citizens, it is again his own consciousness that has assumed the form of the citizens. So long as a dream persists, everything appears to be real, one feels pleasure and pain, one laughs and cries in reaction to certain situations. The reaction could be very strange. One can even one's own self dying, svapne svamaraṇam . If everything seen , heard and experienced in dream could be unreal, so can everything heard, seen and experienced in the world could be so until the realization of the self. In this strain goes Vasistha's long oration to Rāma.

Coming to later literature, we find dream referred to in the Svapnavāsavadatta of Bhāsa, the earliest of the known Sanskrit playwrights, which has the word svapna, dream, in it. As the story goes, a king of the name of Udayana is falsely informed of the death of his wife Vāsavadattā, in a fire accident in his absence in a village he had been camping in to facilitate his marriage for political reasons with the Magadha princess Padmāvatī. A minister of Udayana posing as a Brahmin and describing Vāsavadattā as his sister places (Vāsavadattā) under the custody of Padmāvatī before her marriage with Udayana. A few days after the marriage while Udayana is still with the in-laws, Padmāvatī falls ill. Udayana comes to enquire after her health does not find her in the cool chamber called the ocean house where a bed had been laid for her

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He waits for her on the bed and falls asleep after a while. The chamber being too cool for him he covers his head ~~with a sheet~~. In the meantime comes there Vāsavadattā precisely for the same, ~~the~~ purpose of enquiring after the health of the princess. Mistaking the sleeping king for Padmāvatī she lies by her side to indicate her feeling of intimacy with her. The king happens to be seeing a dream at that time. "O Vāsavadattā", speaks aloud in dream. Startled Vāsadattā, who had been living incognito with Padmāvatī, jumps up from the bed to save the stratagem of the minister but before going out of the chamber feels it proper to place on the bed the arm of the king hanging from it. As soon as she has done so, she rushes out with the sleepy king awakened by her touch following her and hitting himself against a wall. Vāsavadattā is soon out of his reach leaving him confused and confounded, the thrill of the touch of her hand forcing him ~~forcing~~ to believe that whatever he had experienced was a fact and not an illusion and that Vāsavadattā was still alive. The result of all this is that when Vāsavadattā finally appears before him, he does not take long to accept her actual existence. The dream and the subsequent touch had left a lurking suspician in his mind that Vāsavadattā was alive and not dead as it had been made out publicly.

~~Recourse to dreams in Kalidasa's plays in the Rashtrapati~~

From what has been said above, it should be clear that in the Sanskrit literature, particularly in the two great epics, the Rāmāyana and the Mahābhārata, dreams find a sizable reference and play an important role in the moulding of the events. They give beforehand of the coming incidents, good or bad, providing comfort and discomfort as per the situation and show the path ~~to be followed~~ if ~~there are~~ difficulties to steer clear of them. They are a good study in themselves, at once interesting and illuminating.

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